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Requiescat in Pace

# THEODORE PRESSER

1848 — 1925

A GREAT SOUL HAS PASSED ON

THEODORE PRESSER—EDUCATOR, PUBLISHER, PHILANTHROPIST, FRIEND OF MUSIC EVERYWHERE—CLOSED HIS EYES IN ETERNAL PEACE, OCTOBER TWENTY-EIGHTH

HIS LAST LABORS WERE IN THE CAUSE OF MUSIC  
EDUCATION AND IN BEHALF OF MUSIC TEACHERS

THE INSTITUTIONS THAT HE FOUNDED ARE GRANITE IN STRENGTH AND WILL ENDURE PERPETUALLY. FEW HAVE GIVEN SO MUCH AND KEPT SO LITTLE FOR THEIR OWN NEEDS. IT WAS HIS JOY TO SHARE HIS BLESSINGS WITH OTHERS. ONLY HIS VERY GREAT MODESTY HAS KEPT THE KNOWLEDGE OF HIS EXTENSIVE BENEFICATIONS FROM THE PUBLIC.

SHORTLY BEFORE PASSING HE READ THE EDITORIAL "CHRISTMAS JOY" PREPARED FOR THIS ISSUE OF THE MAGAZINE THAT HE FOUNDED AND LOVED. HE DELIGHTED IN THE SPIRIT OF JOY AND LIFE, AND A BEAUTIFUL SMILE CAME TO HIS COUNTENANCE AS HE HUMMED THE LINE OF THE HYMN

"O COME ALL YE FAITHFUL  
JOYFUL AND TRIUMPHANT"

A MAGNIFICENT CHRISTIAN SOUL HAS COME INTO HIS OWN

*This necessarily brief eulogium was prepared just as this issue of The Etude was going to press.*

*Later issues will contain more extended accounts of the Founder's work and provisions he made for the continued development of his ideals.*



# THE ETUDE

DECEMBER, 1925

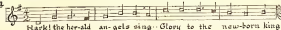
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VOL. XLIII, No. 12

## Christmas Joy

Christmas is the joy-time of the year!

The music of the advent angels joyously sings to-day in the hearts of men, just as it rang forth on that first Christmas morn.



Mark! the her-ald an-gels sing: Glory to the new-born king!

Whether or not your belief inclines your faith to the message of the little babe, born of Jewish parents in Bethlehem, all realize that His was a message of Peace, Love and Joy Triumphant.



Come, all ye faith-ful, joy-ful and tri-umph-ant.

Christmas Carols put to flight all thoughts of hate, anger, suspicion, fear, jealousy, meanness, and leave in their stead the gladness of a newer and higher life.

O! had this war-worn world but listened to the wonderful wisdom of the Nazarene! With flowers carpeting the battlefields once more, let us fill our hearts with the great truths of Peace, Charity, Human forgiveness and Soul Joy, which are the very foundations of Christmas.



Joy to the world! the Lord is come!

"Joy is the mainpring of everlasting nature," sings the inspired Schiller. "Joy moves the wheels of the great time-piece of the world. She it is that loosens flowers from their buds, suns in their firmament, rolling spheres in distant places beyond the sight of man."

Hail! Lovers of Music, Everywhere! Let us make this a Christmas of joy unrestrained. May we all be rich in the glory of bringing Christmas joy to others, that Christmas cheer which sang from the heart of dear little crippled, "Tiny Tim."

God Bless Us! Every One!

Christmas is the Joy-time of the Year!



## What Would the Arabs Think Now?

THIRTY years ago this illustration appeared in a Parisian paper, at a time when a group of visiting Arabs attended an orchestral concert of classical masterpieces.



It is said that the Arabs were terrified by what they heard. What would they think now if they attended a concert of certain modernists. Certainly there is enough ecnophony to gladden the heart of the wildest son of the desert. Indeed we have heard songs of the futurist type that would make a howling derwish quake with envy. As the Arabs gloat over the queer conglomeration which many seem to confound with the term music, the great minds of the occident are turning to more permanent forms of musical art. Toscanini, for instance, is rejoicing because of the end of the era of false musical ideals.

## Piano Improvements

REAL improvements in the piano in history have come at an amazingly slow rate.

Thousands of inventors have striven to alter and to improve the instrument, from time to time. What remains? The instrument today is largely the original piano bettered in action, in scale and in the quality of the materials used in the manufacture, but still the piano. The more radical change was that of setting the sounding board on end and producing the upright piano space but sacrificing vocal vitality.

Multiplying the number of original strings made it more resonant, the mechanical part is smoother, quicker and more responsive, the sounding-boards are better constructed; but still it is the original idea. Perhaps the only radical change that has survived is the sostenuto (middle) pedal as found on the best grand pianos. Even this invention has scant opportunity for practical employment.

Janko keyboards, quarter-tone keyboards, curved keyboards, all have interested sanguine musicians who would welcome a permanent improvement in the instrument. The great art loving public has thus far regarded them as freaks, and after the manner of freaks one hears little of them outside of museums.

Recently we have read accounts of an invention of John Hays Hammond Jr., aimed to overcome one of the great limitations of the instrument, that is, the inability of the performer to prolong or increase the tone after it has been struck. One of our instrument's short-comings is that once the wires are set in vibration, the sound immediately commences to diminish. Let us hope that this remarkable son of a remarkable father has achieved something which is not in the museum class. Such an innovation would be welcomed, if thoroughly practical and economically possible.

That weekly wonder of journalism, "Time," reports:

"Inventor Hammond has perfected for the piano a device which enables the player to have control over notes after he has struck them. It is operated by a fourth pedal, the 'Hammond Pedal,' which opens and closes an arrangement of parallel revolving slots on the roof of the sound-proof case much as the old-fashioned window-shutter was manipulated by its spindle. Since the case is sound-proof, the tone can be built up within the pianoforte (its volume depending on the angle of the shutter) and allowed to escape at the will of the player. Again, the reflector can return to the strings a large part of the energy imparted by the player's fingers. Inventor Hammond held, at his home in Gloucester, Massachusetts, a demonstration of a regulation instrument fitted with his invention. Famed musicians and composers expressed their wonder. Said Pionist Josef Hofmann:

"I have just returned from a week-end visit . . . where I heard a piano demonstrated whose tones grow or die as the performer chooses. I heard the volume increased after the tone had been struck . . . all this without in any degree altering the characteristics of the piano tone."

## Master and Critic

ONE of the least difficult and least profitable things in the world is fault finding. Almost any fool can find fault. Much of the musical criticism, so-called, that we have read in the past has been of this fault-finding type.

Schumann, Berlioz, and a few other masters have had a literary turn and have written criticisms in masterly fashion. There have been other critics, however, who have had a masterly grasp of music but who have been without the creative gift. These men have made excellent critics.

The point we make is that music is really a highly specialized art and that no one should be permitted to serve as a critic without vast experience and knowledge of the art. One of the reasons why the late James Huncker excelled as a critic was that he was able to guide his graphic and resilient pen with a rich experience in actual music. Few people know that he was for a time assistant teacher to no less than the late Rafael Joseffy. Previous to this, Huncker had gained broad experience as Editor of THE ETUDE.

The critic's main goal should be to help art. Much criticism merely obstructs art. Richard Wagner's progress was continually encysted by critics. Men whose grasp upon musical art was little more than that of a baby with a rattle, compared nothing of making criticisms upon his master works.

These little scribblers tried their best to hold back the great genius of Wagner who stood like a giant in their midst and paid little attention to them.



WAGNER AND HIS CRITICS  
(From a Famous German Cartoon)

The critic he holds in his hands is the famous Dr. Edward Hunslick, the champion of Brahms and the bitter enemy of all things Wagnerian.





# Music, The Great Humanizer

A Conference With the Eminent Industrial Leader  
CHARLES M. SCHWAB



## Biographical

Certainly no career in the history of American industry could be more interesting to those who leave music than that of the famous "Steel King," Charles M. Schwab. He was born at Williamsburg, Pennsylvania, February 18, 1862. He was educated in the village schools at Loretta, Pennsylvania, and in the College of St. Francis. As a boy he drove the stage from Loretta to Cresson. Entering the service of a branch of the Carnegie Company as a stake driver in the engineering department, he became, by dint of great industry and natural aptitude, Chief Engineer and Assistant Manager of one of the branches early in the next nineteen years of age. His advancement was so

rapid that we find him, in 1897, at the age of thirty-five, President of the Carnegie Steel Co., Ltd. From 1901 to 1903 he was President of the United States Steel Corporation. Since that time he has directed his interests toward the Bethlehem Steel Company and brought world prestige to that corporation and its allied industries. During the war he was Director General of Shipbuilding of the United States Shipping Board and the Emergency Fleet Corporation. Since then he has been identified in a directorial capacity with some forty of our foremost industrial enterprises. His qualities of leadership are nothing short of tremendous. His services to the Shipping Board

were in a large measure responsible for the unprecedented manner in which ships were supplied to the nation at the most critical period of our national existence. His personality and what one famous admirer has called his "ten million-dollar smile" are all-compelling. His interest in music has been life-long; but we prefer to have him tell of this in person. One of his pamphlets entitled, "Succeeding With What You Have," has been printed in ten million lots for distribution among Chinese school children. We consider the following conference with America's great industrial giant one of the most unusual in musical history.

"Music came to me first as it should to every normal child—a thing of real joy. My family was so musical that I could never understand what it meant not to have music in the home. Fortunately the boy born into such a home and such a life. He will carry with him all his life a priceless asset. My grandfather was a musician and was determined to have me play the organ. He gave me the first lessons; and a severe and exacting teacher he was. The organ was of the type known as a modern. It was used in the little church on Sundays, but it was so small that it was carried out one home after the Sunday services in order that I might practice upon it during the week. My musical education began at eight years of age. My progress was fairly rapid, and before I knew it I was playing in church. Grandfather was proud of my playing, but kept me continually under stern discipline. I remember on one occasion that we had a piece of music that had a rest for the organ while the choir went on singing a capella. As fortune had it, my nose itched, and I scratched it, and, therefore, by came in with the organ part a beat too late, and I was instantly treated to a sharp box over the ears by grandfather. Unquestionably the discipline and the training in precision were excellent for me.

## New Worlds

"The more I delved into the wonderful art of music the more interesting it became to me. Every new piece, every new step in musical advancement seemed to open up new and fascinating worlds. I played the organ in church for five years. I had the good fortune to meet a reclusive priest named Bowen who was a wonderful musical advisor. He was a pupil of the great Franz Liszt. I studied piano and the violin, and Father Bowen's advice upon musical subjects was invaluable. He became very much interested in me, and soon I found myself actually teaching music. I continued as a music teacher for three years. In this period I saw the need for elementary teaching music that was practical. I wrote a number of compositions published under a new name and was proud to receive royalty at the rate of one cent a sheet.

"Fortune cast me into the iron and steel industry, and from that time I have done nothing in music except as an intense lover of it, promoting music in my own home and participating in the art by helping different musical enterprises that seemed to me of real value to the world. There has been an erroneous report that I met Mr. Carnegie through musical associations. This is wholly false. My relations with Mr. Carnegie were solely of a business type. Of course the world knows of his innumerable musical benefactions. I succeeded him as the President of the New York Oratorio Society, but withdrew after one trip. Mr. Carnegie had the remarkable gift of selecting the right man, and he used to say that his epithet should read, 'Here lies the man who

knew enough to secure the services of better men than himself.' Mr. Carnegie was an immense stimulus to me. He was a most moral and idealistic man. To him, making men was far more than making money. He chose promising men, gave them unhampered opportunities, and then rewarded them justly and richly as he prospered.

"Although I have been too busy to take a practical and personal part in music, the art has been the center of my home life and will always remain so. In my home I have an exceedingly fine Bösendorfer, and I have the good fortune to retain Mr. Archer Gibson as organist. I consider Mr. Gibson one of the foremost of living organists, and many eminent organists have praised his playing in the highest terms. This music in my home is a real and vital thing. Under great strain of important

matters it becomes a source of constant inspiration and refreshment. It is a joy to see music in some form or other going into myriads of homes. This is bound to have a more and more beneficial effect upon American home life and upon the American men, women and children. We can never have too much of it.

"Blessed is the family in which music reigns, for great shall be their happiness. My whole family loved music and were musical. Music was a thing of first interest and importance in my home.

"My belief in the value of music in industrial life is based upon the fact that people are so conscious that nothing can exactly take its place as a great humanizing agent. My first step in taking over the control of a new plant has been to improve the condition of the buildings. There is nothing so depressing to the worker as dirty, slovenly, ramshackle buildings. How can one expect fine work amid dismal surroundings? My next step is to organize a musical interest in the plant or the community by establishing a fine brass band, or, as in the case of Bethlehem, a fine chorus. The wisdom of this has been shown time and again. Moreover, it is just as good business as it is good humanity, because

It is impossible to think well or to produce fine work in an unhappy state of mind.

"It is sometimes even dangerous to try to do important work or important thinking when in an unhappy frame of mind. The judgment is warped; prejudices enter; inspiration is curbed; the body does not properly respond to the brain. This applies quite as much to the worker operating a complicated machine, whose one turn of the hand might mean mutilation or even death, as it does to the financier handling great sums of capital invested by thousands of other people. A happy frame of mind, therefore, is a priceless possession; and music, possibly more than anything else, tends to promote this condition. Therefore, music and industry, music and life, should always go hand in hand.

## Bethlehem's Famous Choir

"What was the result of the musical development at Bethlehem? The little city in the hills was known industrially as an iron center; but in the great world of art there was nothing to give the people a real pride in their community. There were musical and choral traditions that had grown since the beginning of the settlement around the Moravian Church, with its unique trombone choir, which played upon occasions from the church towers. When I took over the plant at Bethlehem I immediately sent for Dr. Fred Wolfe, who was then in California, and asked him to resume the musical work of the town, the wonderful singing of both chorales, and at the same time to expand the work and carry it to its highest possible standard. The results have been gratifying beyond my highest expectations. For a time the deficits, which I met largely in person, were very heavy—as high as fifty thousand dollars a year. Now the Bach Bethlehem



CHARLES M. SCHWAB



Choir is practically self-supporting. More than this, it has given every citizen something of the highest artistic nature, of which he may be as proud as Leipzig is of the Gewandhaus Orchestra, or Rome is of the Sistine Choir. Arturo Toscanini, when he heard this choir, proclaimed it the greatest choir in the world.

"But there is something finer and bigger than all this, it is the spirit of Democracy the choir has brought into being. Nothing is so democratizing as music. Nothing will so quickly annihilate snobbery. In the Bethlehem Choir one finds the mill worker standing side by side with the professor from the university; the head executive rubbing shoulders with the shop girl. The moment the glorious contrapuntal tapestries of Bach commence, the whole choir is woven into one body of humanity—the highest phase of democracy imaginable."

"Industrial leaders everywhere are becoming conscious of the tremendous power of music. Music is not a panacea for unjust industrial conditions, and it is wrong to regard it as such; but, given decent working conditions and right wages, there is no worker who can fail to feel the compelling power of music. There is something about it that 'gets you,' something that lifts up; something that wipes out the sense of realness and makes you wrongs. When the music is good, it is a Band of one wrongs. When the music is bad, it is a Band of one wrongs. In this country, there is no one at the Bethlehem Steel Works who does not take a proprietary pride in it, from the small boy up to the oldest employee. It is *our* band, and it makes us all glad to know that we are connected with the organization that supports it.

"Considering the exceptional interest in band music in public schools, it is not difficult to imagine what the effect will be upon the industrial bands of the future. These boys who now are toting on horns in public schools will in many cases graduate to industrial bands. This will mean competitions of bands and a general improvement in the whole situation throughout the country. It is my firm opinion that this will have a most beneficial effect upon American industry as well as upon American music; because it will produce happy workers, and that means superior workers, better products and business success."

### Why is Music of Great Value to the Business Man?

"I am often asked why I have taken such a decided attitude upon the value and importance of music to the business man. Of course, much can be said as to the intellectual and moral training that music affords, but the main thing is this: Every American business needs soul and sentiment! Because music develops this in man, it is of especial importance to the business man. Of a business without soul and sentiment, I think you can say as much as of a business without a head. That is the greatest nonsense in the world. A business without sentiment is a dead business. The idea that in order to be successful a business man has to be 'cold blooded,' is radically wrong. Success is gained upon the basis of cold profits, eliminating the heart factor and squeezing the pennies like the last drops of blood, no matter what the human cost. They have killed dismally and cruelly the music business, the book business, the clothing store, rubrics, sheet music or shoe strings; if the manufacturer thinks only of his margin of profit, without leaving a genuinely sympathetic impulse in the mind of the customer, he may 'bag' them, but he is sure to discover some day that the people will find out his real motives and that his 'cold blooded' business methods will lead to his downfall. A business must have sentiment; because a business deals with human beings with hearts, souls and senti-

ments. Therever lived a greater business man than the late J. P. Morgan. The world that did not know him thought of him as adamant, hard, cold. On the contrary he was a man of great and real sympathy. He may have been a little too severe, but he was a stern officer, but I knew and admired Mr. Morgan and I know that his heart was human and affected by human needs.

"American business needs imagination. We avoid dream dreams. Only the little man with his nose to the grindstone is afraid to dream dreams. The big man of all time have been dreamers. I can imagine the future, but only any other art helps us to dream dreams, helps us to rise from small things to big things, it is a priceless asset for the business man. What better proof of that can one wish than the fact that business men in all parts of the country are not only supporting music by attending concerts, but also are leaving their children musically trained. They are giving fabulous amounts for musical education and musical enterprises. There are lavishly in business and in power. The men who are making these

are far-seeing. Human power, brain power, soul power are far more important to our land than water power or steam power.

"The interest taken in music by leading men, such as General Charles G. Dawes, our Vice-President, or let us say Alvin Kreek, President of the Equitable Trust Company of New York City, who is a very fine organizer, is merely representative. Some years ago the man who was musical seemed to think it was something to conceal—something feminine, perhaps. Now they are going back into their youth and pointing to the time when they met Band. One President Harding, played in the Silver City orchestra. One of the greatest men I ever knew and one of the greatest of the times, John Brahester, whose great autobiography is a most fascinating book, played a horn in a band at one time. This great astro-trover, whose rise is one of the romances of America, is proud of his early musical activities."

"The most important music, it seems to me, is that which enlists the sympathy of the whole people to their highest advantage. I detest above all things the music snob who seems to go upon the principle that the greatest music of the world is that which is of interest to himself and to as few other people as possible. Art is that which will live in the minds of the world. The greatest art is that which reaches out to the greatest number of people for the longest time. Jazz is ephemeral. It lives the life of a butterfly and is soon gone; but the great Bach *C Minor Mass* lives on forever.

"I believe in healthy choral contests. For this reason I believe that the Welsh Eisteddfod in America should be fostered. It has given me great pride and joy to participate in them, by promoting them. I believe in the School Orchestra which gets the children together with a common spirit. Recently I went to Dayton, Ohio, and was welcomed by many men of distinction in the industrial world. But I told them what pleased me above all things was the fact they had brought forward the School Orchestra of one hundred and fifty boys and girls, and considerably fine work for their age."

"Anything that promotes mutual interest of a wholesome character is beautiful. It is a good thing that the people of this country are so interested in the old rural society or a magnificent opera house. We have given too little attention to music that springs from the people. At the recent County Fair in Camberia County, Pennsylvania, we had contests in which the people of the county were the contestants of old-fashioned country fiddlers. They are a law unto themselves and something peculiarly American. They play almost exclusively the same kind of music. They play traditional tunes. About twenty fiddlers turned up, and the rivalry was intense. I arranged that every one should have a medal, which amused them above everything. After the contest was over, I said, 'There, I told you that the people are going to get the medal!'

## The Successful Life

"Finally, we need music because it helps us in its inimitable way to the Successful Life. Real success in life is far away from the mere matter of making money. Some of the richest men I have ever known have been some of the greatest failures in life. Their riches have brought them misery instead of joy. Success in life is the possession of the ability to appreciate the higher things in living. Most of the really worth-while things cost the least. Friendship, love of one's fellow men, love of one's love and love of music, are among them. In these days great anxiety and great art are brought to us all for no very little money that it is hard to keep away from them. There is no excuse for not hearing fine music in America at this time. The very art is full of it.

"Many people make themselves miserable because they do not think that they have as much money as they should. Really the ideal state is the possession of a small income—enough so that one is always in need of something, and which thus develops the spirit to work and wait for what is wanted. When one has so much money that one can write one's check for anything in the world, the joy of life fades into monotony. One fails to stop to appreciate the simple things. The air

who works and saves to get a ticket for the top gallery at a performance of Verdi's magnificent "Aida" has a thousand times more real joy out of that one wonderful night than the jewel-encrusted dowager who has sat for years in the diamond horseshoe and improvised an obbligato of conversation to *Cleopatra*.

"The joy of existence is in growing, developing, working, learning to understand and to appreciate the good and the fine in everything. Because music offers opportunity for this, the art of music is one which is studied with ever-increasing profit."

## The Tinsel and Gold of Opera

By A. S. Wynn

DANIEL GARGERY MASON recently wrote an interesting brief summary of the development of opera which appeared in *The Outlook*: "The history of opera has been more chequered, fuller of strong contrasts between the facile popularity of tinsel and the struggles of genius for the pure gold," he observes. "This is probably in part because opera audiences have always contained a large proportion of people who care nothing for music, but who are attracted by the curiosity about personalities, a love of color, display, and excitement, or a mere desire to be effortlessly entertained. The obligation of intelligent interest is by no group of music-lovers so completely ignored as by opera-goers."

"Audiences which would completely stop the dramatic action at the end of every song in order to applaud the singer evidently did not take their drama very seriously and the expressive value of the action is therefore one of the things that reformers in every age have tried to destroy. In the 19th century, the palmy days of Italian opera in the United States, the fashion in Europe was to discard capital in Europe, their absurdities, and to accept the musical buff. Mr. Surette tells of one of them in which, as the hero is pursuing the villain with intent to kill (or as the villain the hero, it makes little difference which), they come upon the heroine. A favorable opportunity for a trio! The trio is sung, and at its conclusion the chase

This is true enough, but many who laugh at opera, and would seize upon this last incident to scoff the more, go to the movies and with equal complacence permit the action to stop while the fact of the heroism of the aged "mother" is magnified to huge proportions in order to show how the tears run!

## Studying Aloud

By Helen Oliphant Bates

STUDYING aloud is a splendid means of developing accuracy and concentration. When starting to learn a new piece, if the tedious process of naming aloud each note just before it is played is used, the number of mistakes will be greatly lessened. All the notes to be sounded must intentionally should be called, from the bottom up, before any are played. The fingering, phrasing, and all other subtle and dynamic markings should also be spoken aloud. Many pupils make the mistake of saying only the notes. They either do not understand the expression, or, simply ignore them. When thinking aloud at the lesson is required, all points not comprehended will be brought to light for the teachers explanation. This is especially important with the small children, who should be trained along the path of slow and careful practicing.

A piece should not be practiced aloud more than once, because, owing to the loss of time in collating the notes, the rhythm and general swing of the piece are lost.

In the study of improvisation, pupils who are in the habit of wandering over the keys without form or meaning, should be made to give an oral outline of the cadences and principal harmonic progressions which they intend to play.

### Collapsible Fingers

By Sydne Tsh

One day when trying patiently to induce a pupil with weak fingers, to press down on the keys without allowing these fingers to "break in at the joints," she finally looked up innocently and said, "But you see, Mr. T., my fingers are collapsible." It was at the time when collapsible umbrellas were quite in vogue; and the simile came so spontaneously that in a moment both were convulsed in laughter.

However, it started us both on the track of the fingers, and by careful thought they soon were very well behaved digits.

Use the simple five-finger exercise. Think the finger into beautiful curves as if they were holding a large apple or a small toy balloon. Now drop them, one at a time, on the keys, keeping that same curved sensation. By sounding the keys very softly at first, and increasing the tone as control of the fingers is gained, the muscles will soon have been developed to where there will be no more "collapsing."



# How to Prepare for Playing in Concerts

With a Few Words About Program Making

By MARK HAMBOURG

THE GREATEST difficulty with which teachers have to contend when preparing a pupil for playing in public, lies always in the intense desire of the pupil to shine as brilliantly as possible and to make his or her first appearance in a *Rhapsody of Liszt*, or something equally exacting. Students are so seldom content to start with some comparatively easy work; as if it was not already hard enough to play anything at all in public for the first time! But no! They think that they will not sufficiently impress their friends and relatives with their acquiescence unless they can present tedious feats of magnitude. I need scarcely say that nothing can be a greater mistake than to make a first appearance in public in a work which taxes the novice's utmost technical resources. Time after time this leads to disaster and breakdown on the platform, with all the attendant aggravation of nervousness that has to be conquered before the student will have the courage to face the ordeal again.

I advise the beginner to choose the easiest work he knows with which to make his first essays at concert-playing, a work well within his technical equipment. In so choosing he gives himself far more chance of doing himself justice and preserving a reasonably good performance, which will also inspire him with new confidence for his next venture. For it is no use for a performer to think that he can apologize in public for his imperfections; it is already too late. If he has the generosity to elicit the public attention at all, he must be prepared at least to deliver his material in impeccable condition.

Now the first thing for the student to aim at, if he wants to give concerts, is to attain the highest possible perfection of workmanship in the details of his playing. It is tremendously important for him to acquire a sure and certain mastery of his means. For when the young player first gets on the platform and faces his task, the strangeness of the acoustics, the large space around him, the waiting people, all these unaccustomed surroundings must work on his nerves; so that only the thorough training he has had to keep his fingers and his memory under control will help him to assert himself against the obstacles which threaten to overwhelm him.

And to reach this certainty of control, it is not enough for the player to be content to know a piece just in the ordinary way of learning. Far more exacting standards are required of him for playing it in public! For when he believes that he has mastered the notes all right, and can memorize the music and play it more or less correctly, there still remains the hard and most difficult task for him to climb over, which will land him at the ultimate stage of technical perfection. So the student must not weary to return over and over again through every detail of his piece, until the music moves almost out of himself; in fact it should become a habit to him to play it without a slip of any kind.

Now, when this certitude of correct performance has at last been obtained, the next thing to do is to insist as much as possible on playing the work intended for concert performance to everyone who can be persuaded to listen to it. There is no doubt that the greatest help to the person who wants to play in public is to get himself accustomed to playing continually before people. When I was a boy, studying in Vienna, we students had to play every week at least once, not only before our whole class of fellow pupils, but also before a large gathering of outside people who, being interested in the invited by our master to hear us. This was all done to give us the habit of playing to an average audience. Habit overcomes better than anything else the demon of nervousness which is so apt to spoil the best playing in public. Therefore, what I call "domestic playing" (for the want of a better name) that is, say, playing whenever possible to friends, family, and so on, is, whenever victimized, is an excellent preparation for playing in concert.

It is very necessary for the teacher to impress on the pupil the importance of keeping in check any outward exaggerations of manner or delivery; as these easily become accentuated into the ridiculous, under the stimulus of the excitement caused by playing in public. To control excessive gesture is essential, not only from the higher point of view of artistic restraint, but because his elaborate mannerisms draw the concentration of the audience from the performance to the performer. Of course if the performer is an inferior one, it is perhaps fortunate for him that the audience can be distracted from what he is doing to how he is doing it! Thus, their attention being occupied with his mannerisms, they will fail to notice the imperfection of his work. Many have obtained by such means a larger measure of success and popularity than they probably actually deserve on their merits as performers. But there is not the highest form of art, nor ever can be; and the student whose aim should be to attain the noblest summit of achievement must always endeavor to check any tendency towards conscious affectations.

## Getting Self-Control

SOME players spoil their work by making strange internal noises during performance, heavy groans, grunts or sighs. I once knew a very good violinist who used to give a kind of little, short bark as he played, to relieve himself of his emotion; so that it seemed as if there was a small dog in the room all through his performance. As a matter of fact, the concert-player ought to try to gain such absolute self-control as he is able to practice to obliterate all externals, so that only the music exists for both him and his audience. This self-control can be mastered only by long habit and experience and above all by constant appearance in public; but it must be the continuous aim of the young artist to reach it. There is not the slightest doubt that some people are more talented for doing concert work than others. It is certainly a gift to be able to express oneself well in public; which gift some possess and some can acquire only by training.

Those fortunate artists, who are naturally gifted with the public talent, start with a great advantage. They are generally at their best under the stimulus of an audience and gain in confidence and power from the true and exalted excitement of the concert hall atmosphere. But though this tal-

ent is an asset to the student and minimizes much of the strain and tension of publicity, yet it has its own dangers lurking to trip up the unwary. This danger is especially one of getting over-stimulated and losing self-control in that way, rushing off into impossible tempi, and even sometimes throwing oneself altogether in an enthusiasm which carries the performer beyond all bounds. So the student who possesses the talent for playing before people and does not have to contend so much with nervousness, has still to work for self-control, in order to enable him to remember himself, whilst the nervous fellow to whom public performance is a trial, has to learn to forget himself.

Every little minor precaution should be carefully attended to by the novice at concert playing. The feeling that everything that can be done to ensure efficiency, has been done even to the smallest details, gives more confidence to the performer. For instance, the young player should make it a firm principle to go and practice for several hours during the day of his concert on the actual piano that he will have to play for his performance. Many pianists' execution is upset in public by their unexpectedly finding a touch in the keyboard of their concert piano quite different from the one they are accustomed to play at home. Maybe the height of the chair found at the concert hall is not the same as the one they use at home; or, so he finds himself at a wrong distance from his key-board, and is consequently distracted and uncomfortable. Or the pedal may be stiff, or it may creak, and thus worry the performer. It is wise therefore for him to familiarize himself with the piano he has to use in each concert; to examine and test the pedals; to see that his chair is arranged to his comfort; so that none of these minor details are left to chance.

## Rubinstein was There

ANOTHER useful thing for the beginner to remember is never to under-estimate his audience, but always to give his very best, no matter where or when he is called upon to play. One of the greatest mistakes of to-day is fond of telling a story which bears on this very subject. He was booked to play in some small, unimportant town in Germany, and when he arrived a friend said to him: "Well, at any rate you need not worry or fatigue yourself much here. It will not be a big town, and now you play, there is no one in the audience who knows anything at all."

My friend laughed; but when he got on the platform and saw rows and rows of unintelligent faces gazing dull at him, he thought to himself: "If there is no one here who will appreciate my efforts, still I will play my best to please myself, and enjoy my own achievement." When he had finished his program, he looked down once more at the audience; and only he perceived seated in the middle of the hall, "Anton Rubinstein, the greatest of pianists!" He had been staying unexpectedly in the little town, and had come to the concert, unknown to anyone. "Thank God," exclaimed my friend, "that I did play my best, when that great man was listening all the time!"

Thus, student, remember that no one ever knows who may be in the audience, even in the most unlikely places; and if you allow yourself to slack off or to lose interest even once in a while, it is just as good as gone. Your master may happen to be present to hear what you can do. And do not be like the ostrich who, hiding its head in the sand, thinks that no one will discover it! You may believe that none of your public perceives that you play badly, but you are deceiving yourself. There are always one or two persons in every audience who are sufficiently discriminating to tell whether what you are doing is good or not.

The student who wishes to play in concerts must not be misled by the phrase of great technical achievement into thinking that he can neglect the more elusive qualities of fine legato tone, of clarity, and of beautiful satisfying touch in melody playing. For, although there are times when the possibilities of development in technical skill, and great technical difficulties are more important problems to pianists, still the fact remains that the real essence and appeal in musical performance lies in the charm of lovely sound, and exquisitely presented melody. Rubinstein always declared that he owed his wonderful powers of drawing overwhelming crowds



to hear him, not to his brilliant facts of technique, but to his playing of the *Adriennes* of Chopin, and the *Lieder ohne Worte* of Mendelssohn, in which the listeners could give themselves up to the enchantment of his pure haunting melody playing. I have been under its spell myself, when a boy and can remember how lovely Rubinstein's tone was.

Also at all, the young concert player should be warned to be sparing with use of the pedal in public. The pedal is the secret, convenient hiding place and refuge of the inferior performer. Its abuse is the despair of teachers who seek for clean, technical and pure notes of their disciples. Where inexperienced playing in public is concerned, the pedal might often be compared to the smoke screens used in the Great War to cover up the movements of the ships at sea during action.

Most young players, and often even experienced old ones go on the concert platform to begin their experience, feeling like very worms. But if only this horrid sinking of the heart can be conquered, and the player can go forward to start his concert in the spirit of his heart-gained himself determined to do his best (and his heart-headed warrior determined to do his best) and who can demand more than he is far more likely to play well. He has, after all, to remember always that he expects people to do him the courtesy of listening to his playing; and it is therefore absolutely up to him to deliver his goods.

### Suffering From Nerves

Some of the most successful performers have suffered all their lives from nerves before playing in public, and have never got over this, just as some sailors never get over being sea-sick. To the great pianist was one of these unfortunate (suffering from nerves, I mean, not sea-sickness). He used to start his concerts terribly late, because he persecuted himself into such a state that he could not be persuaded to come out on the platform. His managers used to hear him muttering: "Fools, Dunces, Boobies," (meaning the waiting audience,) "none of them can play as well as I can. Why should I fear them?" This queer form of auto-suggestion really helped him to bolster up his courage and begin playing.

It is very necessary while speaking about playing in public to remind the student that the career of a concert player entails a lot of sacrifice. It is not all applause and adulation, excitement and glory, as many seem to imagine. The pianist who wishes to play successfully in concerts must sacrifice all his pleasures, and all his pleasures. That is to say, however well he knows what he is going to play, yet he must still give up time to practicing it and going carefully over every detail ahead of each different appearance on the platform. Other than he will be disciplined to do this. He is tired from a

long journey, and will get no moment of rest or food, or he is beset by attentions of friends. It is generally very hard to get any quiet work just before a concert, but the player who neglects any opportunity and leaves things to chance is in a fool.

Then there is the constant traveling to concert with bad hotels, uncongenial surroundings so trying to artistic sensitiveness, unpalatable food! Even the relaxation that the artist carries about must be given up sometimes, if they affect his health adversely. For it is imperative for the modern concert artist to keep in good physical condition. Otherwise he is unfit for the strain imposed upon his nervous system by all that is expected of him. He cannot, for instance, sit up all night playing cards or dancing, if he is playing concert the next afternoon, but he will be cheating his public, for what he will give them that at afternoon concert will not be worth their while playing to listen to. He may do it once or twice, and the public will forgive him, for they are generous and indulgent, especially to their favorites! But if he continues to treat them with such indifference to their opinion, they will forsake him, and he will deservedly lose their interest. The upshot of all this is, must realize, that if you want to be a concert player you must be prepared to give up your whole life to it, and must realize, before you start in, that it is a most exacting and uncompromising profession.

I will conclude these remarks on concert-playing with a few words about the art of program-making. Every pianist should know how he will arrange his program, and he will make a very great difference to the success of his concert if it is a well-chosen one. Now, the excellence of a program lies in its variety. Variety, that is to say, in the totality of the pieces selected, also in their different moods, their styles, and even in their length. In formulating a program full of every kind of different interest, the ear of the listener will not get wearied by monotony of sound, or bored by too much sameness.

### Public Favorites

One of the difficulties which beset concert-players when they reach a certain eminence is that the public wants to insist on their always playing some particularly favorite pieces, or even the works of one particular composer which have got associated with their names; whereas, the true artist should make it his business to play every kind of good music which he can get time to study. Somewhere in the Bible The Kingdom of Heaven is compared to a husband who has the fourth of his treasure in a bag, and he is told to sell it. The concert player cannot do better than think of this parable when composing his programs.

## The Artistic Execution of Octaves

By Harold Mynning

In the first place, what are octaves? We often hear people refer to scales in octaves. As a matter of fact, the most scales played in octaves? Yes, they are, but we generally use two hands. Any two notes an octave apart, played together, are an octave, but it is usually the octave played with one hand that gives the most trouble, so it is about this that we are concerned.

And why is it difficult to play octaves with one hand? Perhaps the greatest trouble is in keeping the span (of one octave) and at the same time keeping the wrist as supple as possible. It is not so much the wrist, but the relaxed. It may require years for some to learn how to do this, but there is no good reason why it should require years. Many people practice in a blind sort of way, hoping that they will eventually hit on the right manner of playing a passage. In other words, they do not take time to study things out.

One way to learn how to hold the octave span and yet keep the wrist relaxed is to master it so well that you do not have to think of it at all. In other words, make it automatic. If done in the following manner, it should not require any great time or effort.

Place the thumb of the same hand on C one octave above. Now play the octave and hold it while counting twenty; or if you have a metronome you can use that. Count slowly. Repeat the process three or four times. Now play the white octave and then the black. It makes no sense now learned to play the white octave. It makes no sense whether the octave of F or G or any of the others is played, for the span is exactly the same.

Now place your thumb on C sharp and your fourth finger on C sharp one octave above. Practice this octave in the same manner as the octave of C natural

was done. The black key octave span has now been learned. This might also be practiced by placing the fifth finger on C sharp. There is a difference of opinion as to whether one should or should not use the fourth of his fingers when playing octaves. Some never use the fourth finger at all on black keys for this purpose; insisting that it has a tendency to stiffen the wrist. However, many others always use the fourth finger for black keys. The hand has, of course, a great deal to do with it, some hands can reach the span of an octave with the fifth finger, to say nothing of using the fourth finger.

Never (except for special effects) raise the wrist, but keep it on a level with the forearm. This is very important as many people unconsciously raise the wrist too high which gives the hand extra strain. Practicing with the thumb alone, while holding the hand at the span of an octave, is very useful. Always try to produce a good tone when playing octaves. Many piano players, who listen intently for the tone they make when playing a passage, forget to practice the practicing octaves. Striving to produce a good tone also tends to develop concentration.

There was once an article in the *Etude* by Otto Meyer telling what the pianist could learn from the violinist. He spoke of one of Sevel's technical ideas of playing every four notes backward and forward, starting on the first note and then from the second octave and so forth. In trying to learn how to play octaves this mode of practicing has been found to be very effective. It makes for great surety.

## Don't Discourage the Pupil by Beginning all Over Again

By Alberto Jonas

One of the most vexatious problems that has confronted me in my long pedagogic experience has been to have pupils come to me displaying deficient talent, and yet possessing of certain qualities which, if properly handled, incurred bad habits, or to imperfect, careless, or faulty teaching. I am not at a loss now as to what to do in their cases, but there was a time, at the beginning of my career, when, to be frank, I groined in the dark. "What shall I do with this pupil?" I queried then, "Begin again at the beginning or try to build a new and firm structure over the old foundation?" To begin all over again is so disheartening to the pupil! Is there no way to correct and transform a pupil's playing without having to start once again at the bottom of the ladder? It would seem at first as if all that the teacher has to do is to tell the pupil how to play beneficent, and that the pupil would then at once forsake and forget his former incorrect way of playing. But experience shows that this does not happen. I gathered then, and that in spite of all that the teacher may say or do the pupil will persist, notwithstanding all his good-will, in playing as he played formerly. There are evidently cases in which it is necessary merely to try to correct serious bad habits, and when it is imperative, if good results are to be obtained, to begin again at the very beginning. But apart from such extreme cases and unless the pupil has been taught absolutely wrong in every way, it can be found best, as giving easier and quicker results, to transform, correct, and rebuild, while going on as little as possible from the point where the teacher finds a new pupil.—From an address delivered at the last Convention of the M. T. N. A.

## Brahms, Tausig and Some Variations

By Frederick Lamed

The *Variations on a Theme of Paganini* were composed in the middle of the sixties, and owe their origin to the friendship between Brahms and Carl Tausig, one of the greatest pianists who ever lived. Brahms, who was born in Hamburg, 1833, and died in Vienna, 1897, and said to him, "I visited Tausig one day in everything about piano playing. Now, I am a pianist, and I will show you something which you do not know." Thereupon he went to the piano and played a combination of figures which Tausig actually did not know. Tausig was somewhat nettled at this, and in order to have his revenge on Brahms, set himself to find out some technical combination which he thought was unknown to Brahms. The next time the friends met, Tausig said to Brahms: "You appear to think I know nothing about piano playing. Now I will show you that I am a pianist. What do you say to this?" and played on the piano some figure, which as it turned out, was unknown to Brahms. This went on for some time, and Brahms, who had a predilection for the *Variation* form, set seriously to work, and as a result we have two sets of *Variations on a Theme of Paganini*, which if I am not mistaken were produced by the composer himself in Vienna in March, 1865, and a fortnight later by Tausig in Berlin.

## Facts About Early Musicians

COUNTERTIME was named thus by Jean de Muris, in the fourteenth century. de Muris was a doctor of the *agut* note or point against point. This name for note

skill in a technician to show any considerable musical about 1400 and sometimes called "The Father of Music." The power of the early composers was supported by Orlando Lasso's "Gustate et Videte" was believed to be "When Palestine" power to turn storm into a peaceful cheer, his salary was raised from six to nine dollars a month.

"There could hardly have existed two more diametrically opposed characters than those of Mendelssohn and Beethoven, and yet, strangely working to the same end, however unconsciously, pathy in the human soul."—CYRIL SCOTT.



# Your Chances of Scaling the Operatic Heights

An Interview Secured Expressly for "The Etude" with

MME. MARIA JERITZA

Prima Donna Soprano with the Metropolitan Opera Company of New York

It is the dream of thousands and thousands of girls and many young men to make a great success in opera. Of this vast number of aspirants many will never even have a chance to be heard; others will never have the chance to study; others are doomed for disappointment after years

"There is something about opera that is so fascinating that it is little wonder that there should be countless young people who desire to live the great romances that master composers have set to music. Opera seems the apotheosis of the theater. To it the greatest musicians, the greatest artists and the greatest dramatists have brought their most precious gifts. It is opera which commands the highest prizes for admiration. It is opera which is the magnet, not only for society, but also for the great connoisseurs of art and literature and music.

## Why Not Try for the Great Goal?

"Naturally many students with voices and ambitions point to this and that operatic success and say, 'Why not try for this great goal?' To be sure, 'Why not?' If some have climbed the ladder, still others can ascend likewise. The first obstacle is that so many do not want to climb. They demand that there shall be some kind of a musical and dramatic elevator to carry them to the top. Thousands of students think that all they have to do is to pay the expensive passage upon such an elevator run by a famous *maestro di canto*, and that some day they will step out on the top floor as full-fledged *prima donnas*. Such a thing has never happened in the history of the art. Money will carry one a long way, in a great many different directions, but it will not carry one to operatic eminence without the other indispensable qualities of success.

"The first attribute, I should say, is that one should be born with a musical talent, good health and a reasonably fine voice. My own family was extremely musical. In the city of Brunn, in Moravia, where I was born, music was a matter of big moment. Moravia is now a part of Czechoslovakia, and the whole country regards music as one of the big things of life, not as an incident. My father played excellently, and one of his first desires was that I be trained in music. Therefore, at the age of eight, I started at the Conservatory. As time went on I studied piano, 'cello, harp and theory. My favorite instrument was the harp, as it appealed to my sense of romance." As a child I used to let my long hair down and sing the old folk-songs dealing with the legend of the Lorelei, accompanying myself on the harp before the mirror. With girlish vanity I pictured myself as one of the sirens of the Rhine. This was a pleasant lapse from the daily grind of hard work.

## Work the Motto of Success

"Work is the motto of the Moravian music schools. There is no foolishness about talent taking the place of work. The more talent evinced, the more work expected. If one should ask me what is the most important thing for the student who has gifts for the opera I should say, first and last, *work*. Create the habit of work. I work just as hard to-day as I have at any time in my life. I study regularly and trust that I always may have the opportunity to study.

"Your chance to get into opera, and, which is more important, keeping growing in opera, depends largely upon how much you propose to work. That is, of course, if you have the qualifications which only God can give you. Let there be no mistake about this. You may have a beautiful voice by nature; you may have a beautiful face; you may have good health; you may have musical talent, but you cannot succeed without work. On the other hand, you can work your head off to attain success, and, if you do not have the foregoing qualifications, you will be doomed for disappointment. This may seem cruel, but why not face the truth? The only commiserating circumstance is that thousands and thousands of students,

who have their hearts set on grand opera and who are working with a zeal and intensity that deserves great praise (despite the fact that they are ignorant of the fact that they do not possess the natural gifts) even though disappointed in part, will be raised to higher standards by their work and their ambitions. The effort will not be lost, although the goal may not be attained, and such students often succeed in concert and in teaching. The world needs such people, and although they may be chasing a will-o'-the-wisp for the time being, they will probably realize that fate is wiser than they are and that their happiness and success really lie in another direction.

## Misled Aspirants

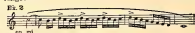
"There is something little short of criminal, however, in the teachers who encourage many pupils to believe that they have grand opera qualifications when they know that such students will never even get a smell of the footlights. In fact, some of the teachers who lead pupils to believe that they may succeed have had no experience whatever in the art save bearing occasional performances. It is a pity that there is not some kind of a non-partisan art jury in the large cities where, for a given fee, the student could have her voice appraised by experts who are not looking for lucrative pupils. Not that such experts would always be right, however. They have been mistaken many times, as you was in my case. But it is this very element in human judgment that makes the average girl aspirant for opera certain that the critic is wrong and that she is right.

of study. But the "game" is so alluring, and promises so much fame and money, that there is so one who will not read the following article, by one of the most seasonally successful operatic stars in the history of the stage, with great and sincere interest.

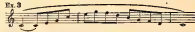
"At the age of fourteen I sang before an audience for the first time. I then studied a few operatic roles, the first being *Agathe* in 'Der Freischütz.' My first operatic appearance was as *Elisa* in 'Lohengrin,' in the little Moravian city of Olmutz in Moravia. Fortunately my voice had had a fine drilling in Italian exercises. I was literally brought up on Soffingtons. Every day of my life I go over such exercises as the following before I commence to sing:



"Transpose this by half-tones to the limit of the vocal range:



"Transpose this study by half-tones up to A natural:



"Use some transpositions in Exercise 1:



"One evenly sustained tone, changing the sound of the vowels without taking breath.

"Pronunciation: A as in father;  
E as A in day;  
I as E in lake;  
O as in low;  
U as in German umlaut;  
Ü as in German umlaut;

(These studies were transcribed expressly for this conference, by Maestro Wilfried Follmer, artistic conductor at the *Sinfonietta* of the Opera House, with whom Mme. Jeritza "touches.")

"German is an extremely ungrateful language in which to sing. It is a powerful and dramatic tongue, but the consonants and the vowels make it awkward for musical settings. One must study a great deal of Italian to overcome the effects of these and keep the voice smooth and velvety. Perhaps this is one of the reasons why so few of the German singers have become very great coloratura artists.

"Every day, as I have said, I sing Italian exercises. On the day of a performance I exercise my voice for at least an hour in the morning. The voice seems to thrive upon well-executed exercises. The old idea of letting the voice lie fallow on the day when one was to sing is public may have been all right when the operas of the old Italian school were very largely vocal exercises in themselves, but in this day the tables are turned completely around, and the voice must be in prime condition before attempting a modern role.

## Don't Fail to Study the Piano

"In studying a new opera I never bother with the music at first. The music must grow from the drama. I study the country in which the opera is set. I keep all the books I can find about that country and read and read and read. I study the period, the customs of the people, their costumes, their religion, their superstitions,



MARIA JERITZA



their gestures, their dances; in fact, everything that will bring to my mind a vivid picture of the opera. Then I study the character, her human inclinations, her psychology. Then I write out all the words. Finally I sit at the piano and play the score and study the role itself and then develop it with an accompanist. I go upon the basis that the audiences of to-day are splendidly read and splendidly educated. They will not stand for transformations. They want something more in line with the modern experience and the modern stage. They want evidence of careful study and preparation. They want as fine acting as they can see in the best theaters, from the greatest actors.

"What are your chances in grand opera? Have you noted that the little matter of culture in other languages is essential, and that without them you will be handicapped? Have you noted that it is worth your while to have a fine music knowledge, to be able to play, and to know something about the art of composition? Let us take an actual case. Once I was compelled to learn the opera of "Mama" in three days and to make my appearance on the third night. Do you suppose for a moment that if I had not had a working musical composition, and if I had not played the piano so that I could read the score, that I could have accomplished such a thing? This is what I mean by work. The student who is trying to climb the operatic stairs without a good musical training, especially in piano, is going to find her ladder seriously handicapped some day. By all means study the piano and study it with the same earnestness as though you were going to be an pianist. You can never know too much.

"But, says the vocal aspirant, you have had wonderful opportunities. You were born in Moscow where opera loves music and there are such fine teachers, and everything favors the young student." This is all nonsense. The opportunities in America are incomparable. The best in art of all kinds is here, and I can safely say that I have had fine instruction in singing right in New York city that was obtainable in my home land. The educational facilities in music in America are as fine as anywhere in the world. The opera is incorporeal, and there is no room for it here, except in the evening. The facilities for music study. Of course, foreign travel is excellent, and there are very fine schools everywhere in Europe, but if you imagine that you can do something in Europe that you cannot do right here in America, you are surely mistaken. The Metropolitan Opera House by singers who have never crossed the Atlantic. The latest is that of Lawrence Tibbett, a young man of American ancestry and entire American training.

#### Singable Operas

"America has wonderful voices. These voices seem to be equally good in all classes, rich and poor. It is easy to foresee the future of the music of this country with such astounding material.

"Physical development is so important. The modern opera demands so much. Singers are called upon mightily to do super-human things with their voices. Erich Konigold is one of the few modern singers who seem to be in complete line with the human being. Owing to the success of his "Die Tote Stadt," in which I have appeared so much, he is writing a new opera for me. I recently wrote him, 'Dear Erich, please do not make me a 'super-man' style.' It seems to me that an opera can be modern, as are those of Puccini, and yet not be outrageous musically. I wonder if the public does not want more music and less ecstacy. I have no favorite roles, because I believe that the public is entitled to a kind of natural instinct for acting, but when it comes to fitting oneself into the broad procession of the opera one cannot leave things to chance. This demands that one must literally study every step, every turn of the head, every gesture, every action, every young girl into an individual upon the stage. One must live into consideration every other person on the stage, particularly the principals with whom you act. They expect certain 'small' things from you. If you do not have the right gesture or the right expression the scene is lost. Many a fine actor has had his acting ruined because of the failure of the other actors to give him the proper response. I had the pleasure of studying under the great Max Reinhardt and the famous Wymetal, who is now stage director at the Metropolitan.

#### The Audience Always Knows

"Finally, your chances of success in opera are very largely due to the combination of gifts and accomplishments that you have to offer to the public. There are singers with fine voices who do not win public favor. No one knows exactly why. There are others with skill and talent who do not get any success at all, and go before the footlights. Such people sometimes mourn their lack of 'magnum.' To my mind, the public, whether it is in Vienna, or in New York, or in Cape-town or Calcutta, is very much the same. It knows and it knows that very well. The audience is fooled with artificiality. It knows whether the artist is really feeling the role or merely shamming the part. Some roles, like that of *Traviata*, impress me so deeply that I cannot refrain from tears. I know that the audience is fooled with me. I can tell that from the interest of the house. There is a stillness behind the orchestra which is unmistakable. It is only at such moments that I feel that I have touched the heart of my art. Particularly in America, I find this thing. The audience knows and never fails to respond. Until you have climbed this one step you will never reach the operatic heights."

#### Two Geniuses in one Apartment

By Victor West

As everybody knows, Rimsky-Korsakoff greatly befriended Mussorgski, the composer of "Boris Godunov," and the two composers lived together in St. Petersburg in a room on a street known locally (I) as Pustoyet-morskaya Street. This, I imagine, is the only case of two composers living together," says Rimsky-Korsakoff in *My Musical Life*. "How could we help being in each other's way? This is how we managed: Mornings, until about noon, Mussorgski used the piano and I did copying or did other unimportant something thing thing. By noon he would go to his departmental duties, leaving the piano at my disposal. In the evening, time was allotted by mutual agreement. Moreover, twice a week I went to the Conservatory (I was a M. S. male student) and Rimsky-Korsakoff would come to the things adjusted themselves in the best of fashion. That autumn (1871) and winter the two of us accomplished a good deal, with constant exchange of ideas and plans. Mussorgski composed and orchestrated the Polish act of Boris Godunov and the folk-song 'Near Kravny.' I orchestrated and finished my 'Maid of Pskov.' . . . Early in November the even tenor of our life was interrupted for some time. From Pskov came a telegram with the news of my brother's sudden death. The Navy Department dispatched me with a considerable sum of money to bring his body to St. Petersburg. After I had returned to St. Petersburg and Vyoin Andreyevich had been buried, my life slipped into the old groove with Mussorgski in Pustoyet-morskaya Street."

#### The Touch that Thrills

By Carl Sherman

When the great singer, Catalani, heard Chopin play at the age of ten, she was so thrilled that she gave him a taste. It is said that Chopin had more stress upon touch than had any of his predecessors, and was probably due to the great improvement in the piano and to the fact that these people who heard him said that.

It is not such a difficult matter to touch "touch." The difficulty is that the average pupil merely thinks of striking the piano key, not how it should be struck. It is quite easy to put a musical thought into a note and to let the piano key that it will sound beautifully. Chopin did not use the tip of the finger, but rather from the Bony ball of the finger and it is said that he spent hours listening to the tones he produced. Take any simple melody and agree with yourself to play it twenty or thirty times, listening intently to the tones, trying to make it sound more beautiful each time. Next, enlist the interest of some friend, who is willing to lend his ears to your work and get him to tell you whether you do improve in tone quality. A little earnest, well-directed effort of this kind will produce unusual results.

"After all, the concert artist's mechanical mastery of the instrument is taken for granted. Yet, for the student's standpoint it is the most pressing of all subjects; it can never be neglected for other considerations, for one cannot go on in art without adequate means of expressing one's emotions."

—CARLOS SERANO.

#### Bravms on Composing Songs

By G. R. Bett

Some good advice on song-writing is included in a little incident given in Henschel's *Recollections of Brahms*.

"After the usual coffee at a coffee-house on the beach, we went for a long stroll in the Hasemann Park, near Crampas, the nearest village. We spoke, among other things, of Fritz Lowe. Brahms thinks highly of his ballads and Swedish songs. 'How ever, with us in Vienna,' he said, 'Lowe is, to my regret, much overrated. One places him in his songs, side by side with, in his ballads, above Schubert, and overlooks the fact that what with the one is genius, with the other is merely talented craft. "In writing songs," he continued, "one must endeavor to invent, simultaneously with the melody, a healthy, powerful basis. You stick too much to the middle parts. In that song in E flat, for instance, he again referred to the most worthy fellow in the world, a very charming middle part, and, indeed, very lovely, but that isn't all, is it? And then, too, very fine. I am sure, if you had a little more of the same, friend, let me counsel you: no heavy dissonances on the unaccompanied parts of the measure, please! That is weak. I am very fond of the measure, you'll agree, but on the heavy, accented parts of the measure, and then let them be resolved easily and gently."

#### Dictionary Dick

By Edward Winslow

RICHARD got the name of Dictionary Dick at the "Prep" school and it clung to him all through college, despite the fact that he played on the foot-ball eleven and was the most popular fellow in the Glee Club.

"Dictionary Dick" didn't take his German accompanist. When he was not sure he made a "new line" for the Dictionary. Somehow everyone respected what he had to say because he knew that this habit applied to all of his study and "Dictionary Dick" knew what he was talking about.

It is amazing how few music students try to get along without recourse to a musical dictionary. They take for granted all sort of things and instead of getting the facts, which are so easily obtained by merely opening a book now and then, they fill their minds with misconceptions and false notions.

Of course if you haven't a dictionary you are like the musician in a strange country without a road map. You are likely to go miles out of your way.

#### Keyboard Doctors

By John Thomas Ernest

A TRICK played in vanderbilt once gave me, in a rough way, one of the best teaching ideas I have ever uncovered. He said, "The trouble with many pianists is that they don't take hold of the keyboard and play it, they only play at it. Every keyboard has a shape just as a hand has a shape. When I play the keyboard, my five fingers, as they take hold of the keys, are as a hand takes hold of the shape of the keyboard. If the two are in shape, I have to strike it with my little finger, I am for the F just let the F-arp just beyond act as a kind of guide or mental banner. I take hold of the keyboard. Again, the key just as my fingers do. When I play, my finger touches flat. The piano seems like something alive, not like a dead piece of machinery. This means a lot to me."

Perhaps the key words may mean "a lot" to me. They did to my ideas.

#### Note-Length Lubricants

By D. L. Ford

PUPILS who are careless about the observance of length of notes may be assisted by having them to go through the study or piece saying "long," "short," according to the note to be played.

Thus we would have:

short a long a L. L. a. s. a. t. b. a. L. L.

Take one phrase at a time, having the pupil first to count the notes as long or short; then to play the notes, about most satisfactory results.



Mr. Percy Grainger was born at Brighton, Melbourne, Australia, July 8th, 1882. His mother was an able pianist and gave him his first instruction. Thereafter he studied with Louis Pabst and later in Europe with Kocast and Busoni. Good fortune brought him in contact with Edward Grieg, who took a deep personal interest in the work of the young pianist and composer. His success as a pianist in Europe is described as phenomenal. His American debut occurred in 1915. During the war he enlisted in the United States forces and became an American citizen.



Both as a composer and as a pianist Grainger stands among the foremost musicians of the world. His compositions in folk song style as well as his great orchestral works are distinctive, yet with a strong appeal to the public. This is embraced in his favorite quotation from Walt Whitman, "Whoever walks a furlong without sympathy, walks to his own funeral dressed in a shroud."

## New Ideas on Study and Practice

An Interview Secured Expressly for THE ETUDE With the Eminent Concert Pianist and Composer

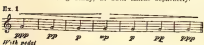
PERCY GRAINGER

This Interview Was Secured by Leslie Fairchild

How should one practice to attain a real pianissimo?

**I** WOULD suggest no special touch or action for *pp* as it can be played in almost any manner. In practicing *pp* do not be afraid of missing notes (of notes not sounding). The way to acquire *pp* is to insist on the great softness in practicing, to take the risk of playing very, very softly. Most pianists do not ever try to play a real *ppp*.

"It is good practice to play ordinary hymns (four part) or Bach Chorales (from the 'Passions') *pp* and *ppp*, also the following study, in both hands separately."



How should one study heavy attacks in general?

(1) Bunched fingers.  
"In order to bring out single notes powerfully (whether melody notes, or part of *f* scales, *f* arpeggios, virtuosos bunch their fingers together with the following fingering: 1, 2, 3, on white keys, 1, 2, 3, 4 on black keys. Example from Country Gardens:



(2) Playing with the 'fist' is done in order to save the tips of the fingers, which are apt to get hurt in heavy work, especially on black keys." Example from Country Gardens:



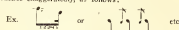
Also measure 64.

Do many students have trouble with the curve?

"Because they do not count the sub-divisions."



To insure the proper shortness of the sixteenth note practice exaggeratedly, as follows:



How should one invest technical exercises in the pieces they are studying?

"I do not advise this. Better practice passages from the piece itself, mostly very slowly and very loud."

### On Interpretation and Phrasing

"Sigh Phrases are the one in which a first stressed note is followed by a much softer one, bound to each other legato."



"Most students play the second note too loudly in such cases. In practice exaggerate the softness of the second note. In language, phrases such as 'hardly,' 'even,' 'momentary' are the equivalents of sigh phrases in music."

"Soft Climax. Instinctively the best pianists (particularly Paderewski and de Buschmann) often play the climax note of a melodic phrase softer than the notes immediately before and after the climax note. This makes the melodic phrase more luscious, yielding and elastic and prevents the climax sounding 'hard' and rough. You should try this method on most melodic climaxes in emotional music."

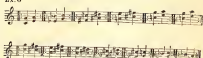
Example Colonial Song Measure 23



\*These tiny notes denote a very slight fingering only.

Do you know of a simple Technical Exercise that will put the hands in playing condition?

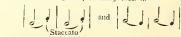
Ex. 6



"Also open the pattern with



Both hands together, contrary motion.



Finger staccato.

Wrist staccato.

Legato.

"Repeat from the beginning.

"Slowly, kindly, those fingers not on the keys lifted just as high as possible.

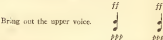
"In practicing the above exercise I would advise:

Deadly slow tempo but lightning finger action!

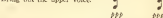
Firm nail joints (no breaking).

Highest possible finger action!

Please exaggerate everything!



Bring out the upper voice.



Low wrist!

Play each group with the following rhythms:



A vigorous *ffff* touch. Finger action only."

How should one study to attain reliability of fingers in passage work?

"By slow practice. All passage work, scales, arpeggios, and so on, as they occur in pieces, should be practiced at least twice as slowly as the tempo of the



finished performance. In such slow practice lift the fingers as high as possible before striking and when striking let the downward blow be as sudden and force as possible. Only the slowest kind of practice insures reliability. This applies not only to study of new pieces, but also to the process of keeping already mastered pieces in good trim."

*How should one study to attain a large work for concert work?*

"By the kind and slow practice of passage work mentioned under the previous question. By using stiff fingers, stiff hand, stiff wrist and forearm as much as possible. Chords and octaves should be practiced both with wrist action and with arm action—arm action being more important than wrist action when playing in large halls.

"For concert work a great deal of passage work (that in a room would be played with pure finger technique) needs the injection of wrist and arm strength to make it tell in large spaces and to make it measure up to the volume of tone produced in chords and octaves by stiff hand and arm. Such passages (needing the injection of arm strength into finger work) should be practiced like octaves (with wrist action and with arm action separately) detached, as well as practiced with finger touch. In practicing wrist and arm action count one-two to each note (or octave), rising swiftly at two and descending swiftly at one—not before one.

"The octave work and chords played loudly with arm action the fingers must be held as stiffly as possible, so that they can transfer the strength of the arm into the keys. It is no use using a stiff wrist or arm with flabby yielding fingers (which is like using a hammer with an India rubber head). In order that the arm strength may be fully transmitted to the fingers, the needless waste of energy, the fingers should be held at the angle of greatest resistance, that is, neither too straight nor too much bent."

*This interesting interview will be concluded in a later issue.*

## Some Suggestions for Sightreading

By Estok Heller Nickelsen

In order to read well at sight it is essential:

1. To have acquired a mental as well as a technical knowledge of the major and minor scales.
2. That chords be read from the bass-note upwards, to secure accuracy.
3. To observe the "title." This will reveal so doubt the "poetic idea" of the composition.
4. To observe the measure and key signatures, making sure to recognize the "mode," whether major or minor; if in the latter, to remember the "raised seventh," which is always present.
5. To establish a tempo which you are quite confident you can carry through in the smoothest and most accurate manner.

## Keep Sweet

By D. Little

The poor teacher does deserve some sympathy, but sometimes the pupil deserves as much (if not more). Sometimes the first meeting pupil will ruin the lesson for both teacher and students the rest of the day. A teacher should learn to put the bad lesson out of her mind, so that her attention will be fully centered on the work of the minute. Do not let a "crossbones" hang over from one lesson to the next.

Every teacher has probably had the experience of going into a store and asking for something, and the saleswoman having wanted on you, with evident reluctance. It gives you a very uncomfortable feeling. How the pupil must feel with the teacher acting as though he (she) really were very anxious to come at that time.

A cross teacher can cause a sensitive child to render a perfect lesson imperfect through nervousness. If the teacher acted sweet with every pupil, those who had a poor lesson might be ashamed and those who had a good lesson would feel encouraged and sometimes so happy that they would tell some playmate about their "nice teacher" and soon little thumb would come to take lessons from the teacher who has learned to "keep sweet."

"I would ask all Americans to have more faith in the fine arts. I would ask that this faith be shown by encouragement and support of the fine arts."

—CHARLES HACKETT.

## Relaxed Piano Playing

By George Schuman

This playing of a great many piano students suffers unnecessarily from nervous tension. This condition is purely the result of fear.

If nervous tension is the result of fear, of being afraid that the wrong tone will be sounded, then the thing to do is not only to be unafraid, which is pretty hard to do, but to eliminate the cause of fear. Playing wrong notes will tend toward an involuntary contracting of the muscles and a conscious striving toward playing correctly, yet without achieving either the desired accuracy, or an interesting interpretation.

The thing to do is to play (at first and whenever necessary) slowly; because:

The action of the fingers can be closely watched, and attention can be turned to the touch required, as well as to dynamics and phrasing.

Playing slowly permits of accuracy, and many accurate repetitions will insure a habit not only of accuracy, but also of that feeling of poise which arises from habit certainly. Such a feeling is diametrically opposed to a fear reaction.

Mistakes are caused (insofar as accuracy is concerned) by not knowing (1) which key is to be depressed, (2) where the key is, (3) held of attention. In slow practice of any kind, mere repetitions will not do. Attention to the matter in hand is vitally important. Later on memory can be depended upon to a considerable extent, especially in rapid playing. The essential thing here, is the forming of a habit, or rather of habits, which is necessarily not a quick process.

By the way, an excellent procedure is to use each hand separately, at first. There are too many things to claim one's attention, when both hands are used from the start. The location of key and key-accretion, fingering, and the general process of memory, are best assisted by using each hand separately.

## Steps Upward

By Louis G. Helme

If you are, hands or fingers time, you are not doing your work in the right way. Let your teacher know at once. This should never happen if your instruction has been correct and you have followed it.

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Very often too little attention is given to beauty of tone. Listen to your playing and try to develop this in the simplest ways.

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Your playing is your teacher's best advertisement; he needs it and should have it, so do your best as often as you can.

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Being on time with a properly prepared lesson is the best way to put your teacher in a good humor, and consequently he is in the best frame of mind to give his best.

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You should have every lesson with something you did not have when you came; some difficulty smoothed out, or incentive for better work. Be sure to ask some questions.

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Real success can best be achieved by Love and Obedience. Love your work with all the power that is in you. Show this love by obedience to every demand of your teacher, for he will not expect anything of you that is not right and good for you.

## Landing on Skips

By Giulio Di Conti

LOOSE skips are like the rider "taking a hurdle;" without swift and accurate calculation, which amounts to a sixth sense, the result is apt to be a "bumping in the ditch."

A sure promoter of always "landing on all fours" is to begin by taking the skip in the form of octaves, playing the required note with the little finger but keeping an eye on the thumb, as a guide. If the thumb is in the corresponding note, an octave distant from the fifth finger, the latter must necessarily be in the proper place.

This may be practiced first with the octaves sounded; then the thumb may be allowed only to find its place over its note while the fifth finger sounds its tone.

## The Need for Merry Music

By Alton Charles McCay

When Johannes Brahms wrote on the fan of the wife of Johann Strauss a few measures of the famous "Blue Danube" waltz and autographed it, "Unfortunately not by Johannes Strauss," he paid a compliment and at the same time expressed the opinion of one of the most serious of musicians upon merry music.

The writer knew of a teacher who complained that her classes seemed to be falling off despite her best efforts in every direction. Upon investigation it was found that while she was using excellent music there was an almost entire absence of lively, inspiring music. She encouraged her pupils to play their scales with great rapidity and gave them Largos, Andantes, Idyls, Reveries, and so on, until she literally chloroformed her business.

Let us have a little more jolly music. This does not mean cheap music, by any means. Some of the finest things in musical art are brilliant, happy, merry compositions.

## The Rising Tide of Musical Morals

By Hermann Eckstein

NOTWITHSTANDING all of the books that have been written by parsons and metaphysicians upon the subject of music and morality there persisted the idea that musicians were by nature inclined to lead rather careless and sometimes degrading lives. The opposite is often the truth. In my travels around many musical countries I have met thousands of musicians and have found them on the whole unusually moral people.

In the first place the musician is usually too busy and also too wise to undermine his music with vice of any kind. Even when he is very rich, as was Mendelssohn, he must work indefatigably and keep his mind and body in fine shape. It was said of Mendelssohn, "Liverpool, he was true to all moral obligations and perfect in all the relations of son, brother, lover, husband and father. Surrounded by intrigues, he stood above them all and was frank, transparent, honorable, noble through his sunny, enthusiastic, alert nature to do simply bright and good things in music, he was thoughtful, studious, earnest, religious, and steadfastly consecrated to the highest and best."

## Breadth for Music Students

By Alice Cassidy

Every now and then a high school graduate comes to me and announces "Now I can give all my time to music." What a pitiful statement. Music study is not so all-consuming that one cannot make fine progress and also advance splendidly in other diverse fields of learning.

Every student who is studying music privately should also seek to develop other cultural branches. The excess in music have carried on a kind of "side-line" of culture which would amaze those who think that they have musicians of today are men who have, either through self-study or through college, become exceptionally well educated.

The breadth of such a musician as Schumann was home and in the University. Picture Schumann as an exhaustive "Picture Gallery of the most famous music education in itself. Such a work was an

## The Gender of Cadences

By Lynne Roche

THE Cadence, or "Close," is classified according to the impression of strength or firmness which it leaves on the ear.

When the last chord falls on a strongly accented beat, that sense of vigor and ruggedness which is imparted with the male sex.

If the last chord of the close falls upon an unaccented beat, it is termed as "feminine," because it gives the "mothers of all creation."



# Some Secrets of Tone in 'Cello Playing

By HANS KINDLER

Hans Kindler, the noted Dutch violoncello virtuoso, was born at Rotterdam. He took the first prize in both piano and 'cello when he was fifteen years old. His debut was made in Berlin, with the Philharmonic, at the age of seventeen. His success was sensational. In 1914 he came to America on a visit and, owing to the war, was unable to return to Europe. He secured

the position of first cellist with the Philadelphia Orchestra and remained with that organization for five years. He then devoted himself to the solo field, playing with great success here and abroad. Many modern composers, such as Ornstein, Bloch, Busoni, Schoenberg and others, have dedicated original works to him.

"It certainly is my favorite instrument; it has such depth of feeling. It comes nearest to the human voice. Those are the impressions which mine out of every ten listeners try to express when they hear the 'cello, the origin of the name of which is full of doubt. Some say that it is a diminutive of the violone (the bass-viol), grandfather of the entire family of violins. Others say it is contrasted from violino-dello-cielo (heavenly violin). Whatever its name, its popularity with the average concert-goer is universal. And nevertheless it is played by amateurs infinitely less frequently than its little brother, the fiddle. Why this curious discrepancy? I must confess I have given up trying to find out.

There is no doubt that to play it perfectly is a more difficult task than to play the violin. The technical demands of the great compositions written for it are equal to those which are inherent to the virtuoso-violin works; and the greater fingerboard distance of the 'cello, the thickness of its strings and other features, make it still more difficult than the fiddle. But the wonderful quality of its sound, of its nobility of tone, its warm, velvety, but the fact that, for instance, in the quartet literature (so dear to all amateurs) its role is such an important one, should have as its natural consequence that an infinitely greater number than is the case at present should take up the 'cello, and thereby attain excellence for the purpose of one's own enjoyment. Many of the quartets and trios by Haydn, Mozart and the early Beethovens as well as quite a little of the solo literature, are comparatively easy from a purely technical standpoint—certainly much easier than the violin parts of the same class of music. All of those reasons ought to be of value in inducing the average lover of music to consider the 'cello seriously as the ideal instrument for the amateur.

The 'cello was originally the "viola-da-gamba" (lute or leg violin). The tone of the five string *viola-da-gamba* was very delicate and lovely but not strong enough to fill the concert hall as a solo instrument. Who was the first maker of the 'cello as we know it to-day, is not certain. At any rate, Stradivari's (teacher, Nicola Amati (1596-1684) already made some quite perfect specimens, only four of which are known to be in existence to-day—with the instrument came the masters who played it and evolved its technique. Among the greatest ones were: Tartini, Depock, Boccherini, Romberg, Dvořák, Jersky, Davidoff, Goltzman and Piaty. The technique of the 'cello is undoubtedly more difficult to acquire than that of the violin—for many reasons. First of all, as I have said above, the distances on the fingerboard are longer and the strings thicker. The instrument is not "under one's hand" like the fiddle. By that I mean, whereas one can reach the highest note on the violin by remaining in the fourth position and stretching the hand, and the intermediate notes are under one's control, with the 'cello, once you are beyond the fourth position you are "up in the air" and have to rely on two fingers only; the harmonics and instinct to find the other notes. The technical demand of the bow is the same on both instruments with the exception that whereas the bow rests on the violin strings, on the 'cello one has added difficulty to keep it from slipping off the strings owing to the instrument's vertical position.

The ideal interpretation is naturally the one where the technical difficulties have been completely surpassed and made subservient to the musical thoughts the composer wants to express. But in order to get to that point we need technique of the most complete kind. I remember that I read once a dictum of Franz Listz concerning this: "In order to play Beethoven, you need more technique than is necessary for it." He meant that in order to do justice to the infinite scale of expression in a Beethoven composition, you need more than the technical facility to

play the notes; you need the most "complete" technique possible.

To me there has always been a great fascination, a kind of artisan's excitement, in the struggle with and the conquering of the technical difficulties of the instrument. When I was a boy of fourteen to fifteen, I loved to make that which was difficult already, more difficult still. Octaves, thirds and sixths (tenths are rare on the 'cello), harmonics both natural and artificial pizzicati with the left hand, up and down bow staccati, spiccato and what not; they all had their individual fascination for me and to come to the next lesson with a new technical difficulty "mingled" gave me a real thrill.

It was not till later that I came to the realization that the highest kind of technique demand still different things from the ones I just described, and that to phrase a melody beautifully or to play a simple scale smoothly is just as difficult if not more so than to be able to play the *Witch's Dance*, on the 'cello.

However, such is youth—the time of virtuosity (as Liszt said)—and for enthusiasm! And by all means let us have it then. For it is only by dint of this enthusiasm that a technical mastery of the instrument is acquired and extensive progress in the possibilities of expression is made.

For the benefit of those who are already interested in the study of the 'cello, the following "elementary hints" might be of service.

Although each virtuoso has a different way of acquiring his technique, all of us are subservient to the laws of nature. We follow those laws because they indicate the easiest and most natural way of doing things. The first thing we want to acquire when we start the study of the 'cello is a good way of bowing. As easy, free, controlled bow arm as is necessary as breath control is to a singer. It gives a healthy tone and makes that even a player with a limited technique can play that which is within his technical range, with agreeable tone and

expression. Held the bow firmly in the hand without tightening the muscles. Play at first always exactly in one spot (between the bridge and fingerboard), parallel with the bridge. Start out on the open D string with the wrist out and the bow ready for a slow down-stroke. Bow down and let the wrist gradually go down until the bow reaches the point. Let the bow stay in one place. Relax the arm (without losing control) and let the different joints work like the fingers in a machine. Then go back in the opposite direction—all of this *mezzo piano*. Do the same thing on C and G strings (hold the arm naturally near the body) and lastly on the A string, where the arm is farthest away from the body. Do not forget the following points!

Relax but control at the same time.  
Stay in one place between the bridge and fingerboard. Do not (at the tip) allow the wood of the bow over to touch the strings.

Do not raise the shoulder.  
In crossing the strings (the next exercise) use the wrist naturally, without forcing. After that, use slight pressure in giving more velocity to the bow, for the same time observing the above mentioned hints—always. Then use the forearm for a free development of the second part of the bow, using only the under arm (without stiffening the hand, the other part of the arm). Gradually increase in speed.

This naturally prepares for the spiccato. The best way to achieve that is to play legato with little bow (again) in one place. Gradually increase the speed (still keep the bow short) and accent the first downstroke of every four notes (later on by increased speed the first one of every eight). If done carefully a few days' work will be sufficient to have a good and controlled spiccato.

An exercise which is of tremendous value in gradually controlling one's bow is the following:

Play on the open D string with the underarm, 4 eighth notes, one loose, two tied and one loose again, thus:

etc.

For more advanced pupils the playing of the scales in this manner will be of great benefit. The staccato bow is one of the most difficult ones. For the amateur the best way to achieve results is to press with the index finger every note on the open string (D preferably for a start), waiting after every one. Do this (in contrast to the other bowings) *forte*.

Once more: Relax, but control! The left hand is of course still more difficult to describe and in any limited article about this one I can only give a few hints about what to do and what to avoid. First of all, always have the hand at right angles above the fingerboard. The old-fashioned way of putting the hand nearly flat against it is stupid and limits the flexibility. Try to play a C-major scale in the two different ways, and you will at once see the difference in ease and possibility of quickness. For the "stretched" position, too, this attitude of the hand has infinite advantages. It also gives one naturally a controlled "box-trill," which on our chosen instrument is of great advantage. The same thing holds true when one comes to the repeated thumb-position. Bring the hand right out—over the strings and instead of being an added difficulty the thumb position will before long be a help in the control over the instrument.

In general: do things the easiest way possible. In the last analysis, technique is nothing else but the elimination of difficulties.

For that we need, more than anything else, a clear brain in a healthy body and a well rounded general education. Let also be a remark of caution for too ambitious parents! Don't overdo things! This holds good for anyone who



studies. Rather rest a bit than going on when overtired. Only then will the results be "first class."

The technique of the left hand consists of:

1. Strength and rapidity of the fingers (including stretching).
2. Intensity (vibrato and glissando).
3. Rapidity of intonation.

With the holding of the hand as described above the rapidity of the fingers will be increased considerably. Exercises for strengthening the individual fingers are many. The following one has often excellent results for those who are in need of special training:

Hold the hand at right angles over the C string. Lift the first finger high and suddenly drop it with full force on the C string, striking the note D. Do this eight times, then do the same thing with the second finger—afterwards also the third and fourth fingers. Do this on the four strings for ten minutes every day.

For the stretching, this is a splendid exercise. Play on the A string (slowly); C, C# and D. Hold the fingers 2, 3 and 4 on the string and stretch the first one to E# on the D string. Then play on the D string; E, F, F# and G and do the same thing; leaving the 2nd, 3rd and 4th finger on the string. Stretch the first one and play A# on the G string.

It is advisable to keep this stretched position for two or three seconds. Exercises like this one can be varied to any number for each individual finger and according to the needs of the individual performer.

For the intensity of finger pressure I think that each player would do well to practice the same exercise as described above for the strengthening of the individual finger. When playing a melody it is not necessary to press exorbitantly, but always with enough strength to avoid "screeching." Always press a bit more with the left than with the right hand, is a good rule. Vibrato and glissando are mainly matters of taste. The vibrato, which keeps the tone alive, to-day is used infinitely more frequently than even so short a time as twenty-five years ago, and rightly so. The old way of only once in a while vibrating on a long note is utterly ridiculous and sounds "dead." Naturally, one must not overdo any thing, even a vibrato; but in my opinion instances where the tone should sound "dead" are rare. A vibrato of medium rapidity, without either a quick "shiver" or a too-shallow "wave," gives the necessary life to a phrase, which at the climax may be intensified. It is a marvelous means of expression—just as is the glissando.

As to this last one I feel that it often it is overdone. It must never be used as a "donkey-bridge," so get from the note to the next (as is too often done). It must come naturally into the phase and only then does it have the proper value.

There are many ways of making a glissando. The classical way is this one: In order to slide free on the A string to G in the fourth position, one with the first finger until E and then rapidly the G with the fourth. There are many, many ways, some too intricate to describe. In short a Personally I have learned most of my different ways executing my glissando from listening carefully to great singers. Often I have sat for hours listening a particular Caruso record, so as to "get" the way he made his marvelous portamenti—and I consider it of the finest lessons possible.

As I said, there are many different ways of executing a fine and effective glissando. There is one, how which I hate, loathe and abhor (probably because quite prevalent even among some of the great players) and that is a glissando that is too slow. It is the use of nothing so much as of the horrible slimy jelly fish—without any of its lovely color!

I think that many cellists who have adopted this way of sliding from one note to the next were surprised if they would have themselves in a position to do it. I remember one who was horrified who did hear it and wanted to deny that he could be his kind was at fault. He wanted to blame machine!

This way of doing things wrongly and badly is due to not taking the trouble to listen while practicing or playing. For every bad sound coming out of an instrument there is a reason, which, with a bit of intelligence, can be overcome. Hence vice, in conclusion of this article, to every player whether amateur or professional: Listen, listen, always and carefully, and your playing, no matter how it may be now, will improve ere long by elms that which sounds badly.

## Elgar's First Music Lesson

By Percy A. Sholes

ELGAR was born into a very musical family. His father was an organist and music-seller in Worcester. If you go to that city you can still see the shop where Elgar's father lived and did his business and where Elgar himself was born. The name Elgar is still there over the shop window.

Living amongst music as he did, little Edward soon began to think he would like to be a music-maker. He was only five years old and, of course, did not understand things very well, but he noticed that when people played or sang they had a piece of paper before them with lines ruled on it, and black marks for the notes. So he got a piece of paper and ruled some lines and began to compose a grand piece.

It was a bright warm spring day, so he went outside to do his work, and sat down at the side of the house. He thought he was writing something very fine indeed and sat there absorbed in his work, lost to everything going on around him.

Now whilst little Elgar, the musician, was composing his music, a house-painter was at work near him. The painter saw the little boy sitting there below, and wondered what he was doing so intently. By and by he came down his ladder and looked over the child's shoulder. "Why?" he exclaimed, "your music has only got four lines to each staff. Music always has five lines!"

That was the first music lesson Elgar had—From the "Great Musician."

## Beethoven Briefs

At the first performance of the Eroica Symphony, considerably the loudest sympathy that had been written at that time, Czerny relates that someone in the gallery cried out, "I'll give another krentzer if the thing will but stop." In contrast to which it is told that when an acquaintance ventured to remonstrate to the composer in regard to the length of this work, he replied to the effect that "If I write a symphony an hour long it will be found short enough."

The *Lesser Light* who trumpeted that "the composition which needs revision should go to the waste-basket instead," should consult Beethoven's sketchbooks, where he will find that the master-composer made no less than eighteen different beginnings for *Florestan's* air in *Des Lehrs Frühlingssong*, in "Fidelio," and ten sketches for the chorus, *Wer ein holdes Weib*, with several others that are either illegible or almost repetitions.

THE "LESSE" LIGHT

## Was It Worth While?

By Roberto Benini

RICHARD was born in one of the back streets of a quarter which would scarcely be reckoned as "exclusive." When early in his teens he had entered high school. While at the head of his class, he was selling papers and saving the pennies to pay for lessons which he practiced on a shabby, old piano which had been almost given to the family. In his patched trousers, as he went to lessons, he passed companions on the corner in "sporty" clothes.

High school was finished and he found a conservatory where he could exchange service for lessons, while when not at practice or study he still "carried his route" and did odd jobs. If he waited for a lesson, a music journal from the reading table was always in his hand, till he became known as the "Little Old Man" of the school.

With his course finished, he became an assistant teacher; and as he passed the odd corner, on his way to the conservatory, he was now a neat, young man while his former companions, less gallant in attire than in former years, watched him pass.

A few more years, and he had saved more "pennies" that furnished a course of study abroad, from which he returned to a position of honor and splendid financial reward.

His family was taken into a better neighborhood; but he still passed the same corner, and his early associates, who had wasted no effort on ambition, now stood there in their old haunts but in tattered and unbrushed liveries.

All these years Richard had been filling his mind with rare literature, a taste for art, and a great fund of every sort of knowledge relating to music, till he became widely recognized in his profession.

Was it worth while?

## "Tis We Musicians Know"

By Alfredo Trinchieri

WHAT DO we know? We know that by storing up in our minds a fine ambition to achieve the highest that is in us, we shall have a wonderful fund from which to draw pleasure in later years.

There is a world of esthetic culture in the wonderful literature which inspired minds have left for our musicians scattered about the world. Who can look at one of them without feeling an expansion of the soul? The countless libraries and museums of nature over hills and valleys! Where lives the indorsee enough to thrill his being, if he has but his soul to respond. There is glory enough in the spirit quite beyond material existence. It is responding to these marvels that expands ideal instincts and evolves the artist.

## Are You Surprised To Know

Tchekowsky placed Russia in the vanguard movement of musical art?

John S. Dwight planned a concert in Boston, valued more than two thousand dollars to relay the names of Robert Franz, one of the world's great song writers, who had fallen upon bad

of all the great Romantics Schumann is the one who dared to give expression to his most convulsive and rhapsodic, without for a moment caring whether such pieces could ever be expected to attract a general concert-room audience?

Johannes Brahms had his first musical success as accompanist of Remenyi, the violinist?

all the early life of Paderewski was a heart-breaking struggle?

Chopin reached his true style almost with his first years of his first successes in opera during the years of Barbi's life?

a rule we do not seek the composer in his early work only look in them for indications of the first which is revealed in his later works.

—HARRISON BENTON.

"The education of heroes shall be gymnastics for body and music for the soul. Begin the education mind."—PLATO.







## Inversions

Fundamental chords rest on the tone which serves as foundation for the whole structure of the harmony, from which the harmony grew up as from a root. The inversions remove the harmony structure from this foundation.

Ex. 12



They place the chord so, as it does not stand originally, as according to its nature it could not originate; therefore they are not original, but derived formations, displacements of the first chord-formation, which has its root in the natural ground of all harmony.

By this it is easily understood—what already the senses immediately intimated—that the inversions cannot have the firm and clear expression of the fundamental chords; for they have not their firm and clear position.

This applies to all inversions without exception; it stands out, however, most perceptibly and essentially at the inversions of the major and minor triads. For in these chords we find the moment of repose. Only with the tonic triad can a composition be satisfactorily concluded. If now the firm and therefore quiet position is taken from them, this must have a more perceptible effect than if the same happened to the dominant chord or the diminished triad, which in themselves already offer no satisfaction and repose, but require the dissolution into the repose of the tonic triad.

Thus the fundamental chords offer firm, the inversions more movable harmonies.

"The human cosmos is largely emotional, and it is to this portion of our superstructure that the 'concord of sweet sounds' directly appeals."

—Dallas News.

## Sparks from the Musical Anvil

## Flashes from Active Musical Minds

"CHOPIN was a musical aristocrat. In this sense he is different from most composers—with the exception of Mozart!"—BRADDOCK.

"Tremendously complicated problems have been made of the most simple movements. Nature never intended piano playing to be difficult—and it isn't."

—JACOB EISENBERG.

"Why shouldn't we have all twelve notes as a concord?" say the inventors, and so soon as art begins to ask "Why shouldn't we?" it has lost its way."

—Sir Henry Hadow.

"Why cannot modern music keep to some sort of form; why cannot it express beauty instead of ugliness? It should not make music less beautiful and vital because it follows laws of harmony and rhythm."

—NICHOLAS MEYERER.

"How can the student expect to learn difficult pieces without a background of technical forms well digested and mastered? It is impossible. And if this technical drill and routine are necessary for the student, shall the concert player cast them aside as useless?"

—RACHMAISOFF.

"Students should avoid too early specialization. Some of them imagine that the only thing necessary to enter success is hard work. That is a mistake. They must get their culture based on as broad a basis as possible and remember it is their brains they are training."

—J. B. McEWEN.

"Without a talent in the first place, it is just a waste of time to aspire after great things. No teacher in the world can make a Mussolini out of every student of political economy, or a Goethe out of every student of a virtuous od of anyone who clerts to apply himself."

—GUICHARD NAUJAS.

## Why are Some Scales Called Major and Some Minor?

By John Ross Frampton

Of course you know there are fourteen major scales, each named for its key-note, as G, F, and so on. These are all built on the same plan or formula, called the major mode. That is, they all sound alike, except that they are in different pitches. There are also fourteen minor scales, also all sounding alike, but all sounding different from the majors. Although there are twenty-eight diatonic scales, there are but two modes; and neither should be thought as being derived from the other. Rather must we know what each is and how it differs from the other. It is as though you saw two houses, one built of stone, the other of brick. In describing them you would say they were both houses, but you would not attempt to derive a stone house from a brick one, nor vice versa. Similarly, the major and minor are both scales, but neither is derived from the other.

What then is the difference? To explain this we must first explain what a scale is. All students learn the scales as progressions of "a whole-step, a whole-step and a half-step," and so on to the octave. But this is not what scales really are. Scales are relationships of the various tones down to the keynote. Such relationships are too complicated to be of service in the teaching of scales, and so the method of whole and half steps seems to be the only feasible way. This method, although simpler, complicates the understanding of the minor scales and entirely fails to explain the reasons for the names of the modes or to define the differences between them.

If we place the major and minor scales of C above each other

C D E<sup>b</sup> F G A<sup>b</sup> B C  
C D E F G A B C

we find that both use the same key-note, C. Both have the same D, but the E's are different, that of the minor being a half-step lower than the major. Both have the same F and E, and the same G, but they have different A's. Both have the same B. Remember this, because in our present notation the signature falsifies the B of the minor scale and this note must always be restored (by means of an accidental) to its correct place. There are then only two notes which are different in the two scales, the E's and the A's. Now the distance from C up to E natural is called a major third, that from C to E flat is a minor third. The interval from C up to A natural is a major sixth, from C to A flat is a minor sixth. These are the only two intervals from the key-note up to other scale-steps which are different in the two scales; and both of them are

minor in one scale, while both are major in the other. What would be more natural than to name that mode in which these two intervals are both major, the major mode, and that in which they are both minor the minor mode?

Of course two differences in size among the seven tones or scale-steps cause many differences in the relations of the various scale-steps to each other. But these are accidental differences, incidental upon the fundamental differences from keynote up. Thus the scale of C major we find but one augmented interval, the augmented fourth from F up to B, and one diminished, the diminished fifth from B up to F. But three are augmented and four diminished intervals scattered through the C minor scale. These are the same two as in the major (F—B and B—F) and these are augmented second from A flat up to B, an augmented fourth from A flat up to D, an augmented fifth from E flat up to A, a diminished fifth from D up to A flat, a diminished fourth from B up to E flat, and a diminished seventh from B up to A flat.

The augmented second, from A flat up to B, is thought by many pupils to be the characteristic interval of the minor scale. It is rather striking, as one plays the scale; nevertheless it is purely accidental. This can easily be seen from the following:

Let us say that C and B live on the two banks of a river. There are several islands scattered across on which D, E, E<sup>b</sup>, F and G live. Two men start in row boats and follow the same general route to G's island, except that one goes by way of the island of E and the other by that of E flat. They both reach G's island in safety. But between there and the bank B's house, there are some shallow places. The man who went to E's island manages to go as far as sand shore at B's house. The other man, he must jump to the island of E flat, only reaches A flat and has to swim a great deal farther, half as far again (the angle of how far each man wants to jump; it is merely long far across the river each gets before he has to jump).

Once more, then. If you are asked the difference between the two modes, say that it is the size of the third and the sixth from the key-note up, and that the difference is reflected in the name of the modes. But if asked the difference between two definite scales, as C major and C minor, name the notes themselves, thus, "C major differs from C minor in that C major has E natural and A natural while C minor has E flat and A flat."

## The Working Musical Library

By Edith Dickson

THE majority of large public libraries have music departments in which are found works of standard composers. These volumes are drawn under the same regulations as other books and there is no particularly different system of classification for them.

The special music library, intended to supply the needs of music students in their regular work, differs in several respects from the general library having some music works. As an illustration the library of about thirty thousand numbers of one of the large schools of music in this country will be taken. For a fee of two dollars a semester the students draw from the library the music which they need. Right there comes in one point of difference between the music and the college library of the same institution. If the musical library is to be of practical working value to a student, he must be able to keep music withdrawn as long as his teacher wishes him to use it. Oftentimes that will be a whole semester, or may be even more, and the student who has done this kind of music must be returned.

An examination of the music in public libraries and of that in the special music library shows a noticeable difference in the character of the contents. General libraries usually have all music in bound volumes. The musical library which attempts to supply the needs of students must have, in addition to volumes, compositions only published in the form of sheet music. It not only must have what cannot be obtained in any other form, but it must have, as in the case of novels, separate matters are preferred to volumes. If two or three hundred students are working on Beethoven sonatas at the same time, it

would require a large number of complete collections to supply them. Much more money and space would be required than would be necessary if the student could buy each student with the particular sonata on which he is working. Hence, when possible, compositions in frequent use are bought in separate copies instead of in volumes.

Since sheet music would be quickly worn out and the pages scattered, no music can be put in circulation in that form. Each composition must be bound and the necessitates a workman for binding and cloth. This music. With the present price of materials and labor the cost of binding is frequently more than the price of the music. This is a large item in the running expenses of a musical library.

It is a great help to the music student to have the use of a library from which he can draw the music and purchase private libraries of his own. Of course all students have private libraries of their own. But it is a much larger range of music to have and through which they are restricted to their own private library with a few books.

Musical libraries have multiple, greatly within a few years. Letters are frequently sent to places where new of classification used for every question, the system of this sort the ordinary method of classifying and shelving books is not practical. The musical library has its own problems and its own methods of handling them. It



# Tchaikovsky's Pathétique Symphony

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Late Official Lecturer of the New York Philharmonic Concerts

## Naming the Symphony

"THE MORNING after the concert I found my brother sitting at the breakfast-table with the score of the symphony before him. He had agreed to send the score to Jurgenson (his publisher) that very day, but could not decide upon a title. He did not care to designate it merely by a number, and he had abandoned his original intention of entitling it 'A Program Symphony.' 'What would Program Symphony mean,' he said, 'if I will not give the program?' I suggested 'Tragic Symphony' as an appropriate title, but that did not please him. I left the room while he was still undecided. Suddenly 'Pathetic' occurred to me, and I went back to the room and suggested it. I remember, as though it were yesterday, how he exclaimed: 'Bravo, Modé. Splendid! Pathétique!' And then and there he added to the score, in my presence, the title that will always remain."

This was christened the "Pathétique Symphony," one of the most strongly subjective, or personal, symphonies ever written. The program of symphonies to which he alludes in his letter to his nephew he has never mentioned. Nor is it necessary for the appreciation of the work, for its expressive content is fundamentally the sadness, the sorrows of human life and its tragic ending in death. Not that Tchaikovsky experienced these in those opinions measure than other men—and composers—but he suffered, perhaps, more acutely from the trials and disappointments of life than many others, on account of his peculiar temperament. He was highly sensitive, deeply emotional and of an extraordinary nervousness. He suffered fits of exhausting depression; prospects of a long journey often terrified him; unfavorable reception and criticism of his works discouraged him; when abroad he experienced torments from homesickness. And while a strong melancholy strain was one of his outstanding characteristics, Tchaikovsky was not a weak sentimentalist. He was of an amiable, kind disposition, sociable, entertaining, refined, and could even be merry.

It is true that Tchaikovsky dreaded death, and it is therefore, but natural to ascribe to him the sentiment of his own demise the funeral gloom that overlights so much of this symphony and casts a veritable pall over the last movement. Yet the records of his life show that at the time of his composition of this work he had no foreboding of his death. In fact, he enjoyed particularly good health at the time of his sudden seizure by his fatal malady. The year 1893—his last—opened auspiciously for him; he was then widely renowned.

The basic pathos of this symphony is not its exclusive characteristic. There are also led to prominence in the symphony is too vast a form to be limited to the expression of a single mood. Nor must we forget the happiness and joy in the work of composing of which the master speaks in the first, and again, in the last, sentence of his letter to his nephew. If over a composer poured his whole soul into a composition, Tchaikovsky did it in this work. He considered it the best work he had ever produced.

And while the glowing emotionality, the vibrant fervor, of this vocally fitting score, are striking characteristics of Tchaikovsky, they also point to another source—one of fundamental potency in the production of the composer—namely, the Slavonic temperament, with its variety of moods, running the gamut of human feeling, from exuberant enthusiasm to the depths of depression. This strain of melancholy is known to every student of Russian music and will be found in all its intensity in this clearest symphony.

## The Scheme and Movements

THE FUNDAMENTAL mood of the work has determined the scheme of movements in no small degree. The most striking feature is the reservation of the slow movement for the Finale, in which the last word is initially given to the expression of that elevation of spirit so much man looks as the crowning state of his existence. The retention of the minor mode for this movement, finally, consistently places on the work the seal of the pessimism that actuates its expiring issue.

## Adagio, Allegro ma non Troppo

AN ATMOSPHERE of alysmal melancholy is produced by divided double-basses in the opening phrase of the introduction. We have noted this effective device in the beginning of the second movement of Rimsky-Korsakov's delightful suite, "Scheherazade," discussed in the September issue of *THE ETUDE*. It may also be interesting to observe that the brilliant contemporary Russian composer, Rachmaninoff, employs it with impressive descriptive effect in his weird tone picture, "The Island of The Dead." From these depths of dejection, in which the introduction of "The Pathétique" opens, issues a series of plaintive cries uttered by the oboon, the last motive of the first phrase being transferred to the viola.



The motive of four notes in which each of these cries is couched is the nucleus of the First Theme of the Allegro or first movement, which begins as follows:



A singular feature, concordant with the sombre character of the music, is the assignment of the melody in the opening phrase to the viola, with its somewhat weird, dark, tone color. This phrase is then repeated by the wood wind, after which its fundamental motive is led by violas through ascending keys to the logical outlet in climax. This is followed by an episode in animated and less serious vein, in which strings under bounding horns (cavaliers) and softly gliding descending scales in the wood wind introduces new figures. The enlivening increases, colorful harmonic combinations involving the employment of inharmonic tones of interest to the student of harmony add thereto, and a vigorous proclamation of the fundamental motives in the brass brings us to the climax of the First Theme, the whole orchestra participating. This is followed by a subsiding passage ending in an ascent of the violas, unaccompanied, in a

ON OCTOBER 28, 1893, at St. Petersburg, a new symphony was given to the musical world. It was the sixth and last symphony of Peter Ilyich Tchaikovsky, the great Russian Composer. The new work fell flat; the attitude of the orchestra was one of coolness and indifference, with a corresponding effect on the audience. Today it is his most popular composition, and its appearance on the programs of our great orchestras never fails of a magnetic power over the audience of the stadium in summer or the concert hall in winter. As with so many works destined to immortality, only the death of the composer stood between this symphony and its recognition and acceptance. Nine days after its first performance, November 6, 1893, Tchaikovsky was dead, a victim of the cholera epidemic of that year. A few weeks later a second performance, under Napravnik, awoke the audience, still under the spell of the composer's death, to the redoubt of its superb beauties. The qualities which, in addition to these, explain its hold on the musical public are its profound and intensely emotional nature and, particularly, its reflection of the physical life of its author. At its initial appearance the symphony bore no other name than its numerical designation. A letter written February 23, 1893, by the composer to his beloved nephew, Vladimir Davydoff, to whom he dedicated the symphony, throws some interesting light on the creation of this work:

"I must tell you how happy I am about my work. Just as I was starting on my journey (the visit to Paris in December, 1892) the idea came to me for a new symphony. This time with a program; but a program which should be a trifle to all—let them guess it who can! The work will be entitled 'A Program Symphony' (No. 6). This program is penetrated by subjective sentiment. During my journey, while composing it in my mind, I have wept little. There will be much, as regards the form, that will be novel in this work. For instance, the Finale will not be a boisterous Allegro, but, on the contrary, an extended Adagio. You cannot imagine what joy I feel at the conviction that my day is not yet over, and that I may still accomplish much."

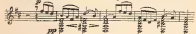
The composer's brother Modeste tells of the circumstances in which the symphony was first composed.



melodic strain that loses itself in a vanishing *finitissimo* and *adagio*.

This pause, which, instead of the usual bridging passage, leads to the Second Theme, introduces it the more effectively on account of its strong contrast with the First Theme. The great reduction of tempo (to *andante*) is a radical departure from classical tradition and is dictated by the tender character of the new theme. This beautiful theme, its melody sung by muted violins, doubled by violas an octave below, and harmonized by horns, bassoons and chorists, brightened by the major key (of D), affords momentary relief from the prevailing somberness and may suggest a happy memory, without, however, dispelling the pervading undertone of sadness. Moments of gripping emotional intensity are reached with the quarter-note D in the first full measure and the soul cry on the B two measures later.

**Ex. 3**  
*Andante* M.M.  $\text{♩} = 80$   
Violins doubled an octave below by violas, all muted.



After an animated episode (*Moderato mosso*) the subject of which is the following motive:



The Second Theme is repeated with fuller and more active accompaniment. Its final phrases are among the most tender of the entire symphony, notably this affecting passage:



The vanishing ending of this theme, dying away in a *ritardando molto* and a merely breathless *pianissimo* indicated *ppppp*, carried by the clarinet but concluded by the bassoon, is one of the most beautiful and impressive passages in the entire symphony.

### The Symphony a Sonata

WITH suddenly released vehemence the section, known in the sonata as the Development—for it should always be borne in mind that the symphony is taught else than a sonata for orchestra—is launched. Here the discussion of thematic subject matter takes place. In stern academic tone the initial motive of the First Theme is pronounced by violins and repeated by bass strings. This section is followed by a phrase from the Russian legend, in which some see a reference to the death of the composer's mother, which occurred when he was fourteen years of age—a sorrow from which he never fully recovered.

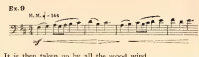


ing B major scale, plucked on all stringed instruments, in the regular tread of recessionist steps. This ending is wonderfully solemn and impressive, grand in its very simplicity, and imparts a feeling of peaceful finality. It is, perhaps, unique in symphonic music. Its first phrase is as follows:



### II. Allegro con Grazia

HOW IS the change from the prevailing pathos of the first movement to the graceful, irresponsible light-heartedness of the second movement—at least its Principal Subject—in the bright key of D major and in the exuberant, almost wayward, 5/4 measure to be explained? By the law of contrast and variety that was one of the creative forces of the symphony. This movement is, therefore, incidental, being an organic part of the scheme. It takes, in a measure, the place of the minuet of the classical symphony, also its plan of construction, namely, that of Song-Form and Trio. The celli carry the suave and gracefully gliding melody during the first two phrases, the first of which is as follows:



It is then taken up by all the wood wind.

In Part II (beginning after the first double-bar) the sorrow of the first movements is even more fully forgotten as the violins, joined by violas and celli, exult in this new phrase of the melody:



As in Part I, the wood wind thereupon appropriates the melody. Part I now returns as Part III, with due elaboration in the accompaniment and slight extension.

In the First Part of the Trio (B minor) a lacerant melody harkens back to the spirit of the first movement. Throughout this Trio the kettle-drum joins the double-bass in a drone consisting in the constant repetition of D in bass, which imparts a somewhat macabre character. In the second part there is a mixture of morbid pathos and pathos, as if in angry reprisal. After the plaintive motive of the Trio is voiced by the various wood winds alternately, to the drum in bass strings, brings the movement to its close. The following is the beginning of the Trio:



### III. Allegro molto vivace

THE THIRD movement, sometimes called the March—Scherzo, wanders even farther from the basic character of this symphony, so potentially expressed in the first movement. In structure and spirit it corresponds to the prevalent type of *foxtrot*, as is evident from the length, rapid tempo and dashing character. This movement forms a great climax which is, however, dispelled by the anti-climax furnished by the Adagio with which the works close. The scherzo-motives are the bounding maccato notes with which the movement begins in divided first violins, as follows:



A basic motive that underlies all the thematic material of the movement is the following one, with its deliberate thrust on the unexpected A in the second measure.



In breathless haste the movement rushes by in triumphant swing, soaring to great heights of orchestral massiveness, to end with a sudden crash.

### IV. Adagio lamentoso

THE SIMPLE designation of the Finale, the last phase of Tchaikovsky's swan-song, gives the keynote of its expressional significance. It is a profound lament, "a lamentation large and ineffable in scope." It gives utterance to the last word in despair, the forthright of all hopes. The movement opens with these plaintive strains:



After an animated episode (*Moderato mosso*) the subject of which is the following motive:



It is then taken up by all the wood wind.

In Part II (beginning after the first double-bar) the sorrow of the first movements is even more fully forgotten as the violins, joined by violas and celli, exult in this new phrase of the melody:



As in Part I, the wood wind thereupon appropriates the melody. Part I now returns as Part III, with due elaboration in the accompaniment and slight extension. In the First Part of the Trio (B minor) a lacerant melody harkens back to the spirit of the first movement. Throughout this Trio the kettle-drum joins the double-bass in a drone consisting in the constant repetition of D in bass, which imparts a somewhat macabre character. In the second part there is a mixture of morbid pathos and pathos, as if in angry reprisal. After the plaintive motive of the Trio is voiced by the various wood winds alternately, to the drum in bass strings, brings the movement to its close. The following is the beginning of the Trio:

### Self-Test Questions on Mr. Blart's Article

- (1) How long did Tchaikovsky live after the first public performance of the "Pathetic Symphony?"
- (2) What name did the composer first give to this Symphony; and how did it get the name by which it now is known?
- (3) Of what is the "glowing emotionality" of the symphony typical?
- (4) What are the unique features of the second movement?
- (5) How does the ending in this great work differ from the usual?

### Plastic Playing

By I. G. Percus

ONE of the decided differences between the playing of the average student and that of the professional performer is that the student's playing is usually "flat." By this is meant that it resembles the creak drawing which seems to be entirely without that depth, form and perspective which one finds in the work of the real artist. How is this defect to be overcome? How is the student to raise his playing from one level plane so that it will take on depth and color?

First he must feel that the composition he is studying is "plastic" very much as clay is plastic, that it can be molded. He must feel that meticulous playing is playing in which the phrases are ignored and the passages are delivered without any attention to depth and color.

The mistake he makes is to play occasionally faster or slower, softer or louder, without realizing that this, if done at all, must be regulated by the inner thought of the composition. He must feel the reason for each change and do it intelligently.







## THE VEIL OF ISOLDE

HENRY T. FINCK, in his *Success in Music*, quotes Lisinia Nordica in her interesting memories of studying Wagnerian roles with Anton Seidl, for the New York stage.

"Seidl came to me early one morning to go over my rôle with me, and he left me about two o'clock in the afternoon, having gone over the acting in the minutest details. I had to rest for two days. Every note, every sound brought up something from 'Tristan and Isolde'."

"He could act in every part in the music-dramas, and his exactness extended to the multitude of details accepted as minor, but of such importance. One day, after devoting three hours of his time to go over the acting of 'Tristan and Isolde' to a Broadway store to buy a veil for *Isolde* in the second act. He asked for samples of various kinds of tulle, and when they came he seized one after another and cut and directed the cutter rapidly through the air, to the great astonishment of the shoppers and shop-girls, who were not quite sure whether he was the artist or the cutter. But he knew just what he wanted. (The veil is used in the garden scene, when *Isolde* leaves it more and more excitedly as her lover approaches.)"

"With the quenching of the torch he was just as insistent that it should be thrust into water and not smelt, so that the appearance of flames from the quenching alcohol, his devotion to work in these details was inexhaustible. . . . In encouragement he was always ready, with great earnest in their struggles; and his knowledge that meant to their disposal, a knowledge that meant to so many a help to advancement in their art."

"*In art there should be no stagnation. It should be in a perpetual state of flux, of growth, of development, and the artist who sees no firm or composer chances to develop, he should never forget what the real object of his art must be.*"

—WALTER DAMROSCH.

## A LIFE FOR THE CZAR

EVERYBODY knows that Gluck's "A Life for the Czar" is the starting point of modern Russian music. Cesar Cui claims that the story of the opera is based on fact. "The highly dramatic subject of 'A Life for the Czar,'" he says, "is borrowed from history. It harks back to the year 1612, a gloomy epoch when Russia was deluged with fire and blood, and when Poles ruled in the Kremlin as Moscovs. Young Mikhail Fedorovich Romossov was then elected Czar, and the hopes of the Russian nation centered in him. According to the historic legend, the Poles attempted to seize the person of the newly elected sovereign. In order to discover the spot in which he was hidden, some of their officers addressed themselves to the peasant, Ivan Sosannine, pretending to be ambassadors. Called upon to lead these pretended envoys to the Czar's retreat, Sosannine divulges their race, and in order to foil their plan, does not hesitate to offer up his own life as a sacrifice. Sending his adopted son on in advance to warn the Czar, who is concealed nearby, he leads the Poles into the wild and trackless forest, where they are devoted to perdition and have lost their way. The faithful peasant is slain by the infuriated Poles, but the latter are unable to carry out their design, because the hidden Czar, in his disguise, is able to save himself. Some modern Russian historians have denied the authenticity of this legend; but whether it be an actual fact or purely imaginary, the martyr who died for the supreme sacrifice because of his devotion will remain for all time a magnificent dramatic subject."

# The Musical Scrap Book

## Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARRETT

## WHEN MARK TWAIN SANG SPIRITUALS

KATE LEARY's recollections of Mark Twain, recently transcribed by Mary Lawton and printed in *The Pictorial Review*, reveal that Mr. Clemens, to give him his name, was not unopposed to music. The following event occurred while he was at Hartford:

"One time Mr. Clemens went to Mr. Twichell's church and there was some poor singer there; they were called the Hampton Singers—and they sang all their negro airs (spirituals), and Mr. Clemens, he loved it, and began to sing with 'em. He had a lovely voice and was very dry, and I saw him, and he kind of sang with them Hampton Singers, under their breath."

"I heard about one night there was a lot of company over at the Warner's and Mr. Clemens, he was there, and it was a perfectly lovely night, and there was a full moon outside, and no lights in the house. They was just setting there in the music-room, and I was sitting there, and I heard how Mr. Clemens, he just got right up without any warning

at all, and began to sing one of them negro spirituals."

"A lady that was there told me that he just stood up with both his eyes shut and began to sing soft-like—just a faint sound—just as if there was a wind in the trees, she said, and he kept right on singing kind of low and sweet, and it was beautiful and made your heart ache somehow. And he kept on singing and singing and became kind of lost in it, and he was all lit up—his face was 'Twas like a sunset from the sunset window, and he told me when he got through he just put his two hands up to his head, as tho' the sorrow of them negroes was upon him, and began to sing 'Nobody Knows the Trouble I See, Nobody Knows but Jesus.' That was one of them negro spiritual songs, and when he came to the end, to the 'Glory Halleluiahs,' he gave a great shout—just like the negroes do—he shouted out the 'Glory Halleluiahs.' He said it was wonderful, and that none of them would forget it as long as they lived."

## LESSONS ON THE HARPSICORD

A CHARMING old-world flavor hangs about the works of Louis Couperin, still popular with our pianists despite the couple of centuries that have elapsed since they were written. We get an interesting glimpse of the old clavichord-player in Mary Hargrave's *The Earlier French Musicians*, in which she says:

"He was the fashionable teacher of the harpsichord, and great ladies were proud of having his pupils. His *Art de la Clavier* (1717), the first book of instruction especially devoted to the instrument, shows him an enthusiastic and painstaking teacher. He is not only a good player in notation and technique, but also in how to sit gracefully at the clavier, the right foot slightly extended, the arm horizontal, forming a straight line from elbow to finger-tips (his right hand), and the hands held in the position of the beginner to regulate their height, for the tone becomes hard if the hands are held too high."

"He especially trained the pupil against 'memberships of all kinds, such as 'coquetting with the public,' sometimes he even places a mirror so that the pupil may see and correct any awkwardness or 'graces.' We, however, see reflected in the mirror, not the pupil's awkwardness, but Couperin's polished, elegant, courtly self. The *Préface* appended to this book were really exercises for pupils; he calls them as a performer, *the Art of the Harpsichord*."

"He considered women's hands far better adapted to the clavichord than men's, and taught the ladies of his own family to play. His cousin Lenie was well-known as a performer, and his daughter Marguerite Antonette was appointed player at court and musical instructress of the Princess. She was, by the way, the first woman to occupy such a position in France."

The Musical Memories of A. M. Diehl include some recollections of Sigismund Thalberg, one of the most brilliant of the 19th century pianists.

"Among great instrumentalists, Thalberg was another who was singularly modest and unassuming," he says. "Meeting him at Madame Erard's apartments in 15, Great Marlborough Street (London) one summer day, he chatted very pleasantly in good and fluent English, and willingly seated himself in the piano and played whatever was suggested to him by any of his five fingers. His playing was delightful. While his mechanism and execution were perfect, and the extreme difficulty of some of the pieces was evidently child's play to him, the tone brought out by his lissom tapered fingers was different from that of any other pianist. It suggested transparency, brilliance, lightness. His notes seemed to float on the air like bubbles. He had a power of modulation which was unrivalled. His *crescendos* and *diminuendos* were sharp-cut as any can be. His whole playing, although not lacking in poetry, produced the effect of the pictures of certain great masters whose characteristic is excessive faith. It astonished, while appealing rather to the intellect than the emotions. In this it was the direct antithesis of Rubinstein's."

"Then a man of about fifty, Thalberg still bore remnants of his former personal attractions. Tall, slim, his shoulders were more sharp-cut than his eyes. His daughter Zare (now the Marchesa Doria) resembled him in feature, as her stage partly resembled his playing. A beautiful girl and graceful dancer, her pure soprano voice clear and sweet though it was, left her hearers cold."

The January issue of THE EDE will contain important articles upon Mr. Theodore Presser and the great institutions for which he has provided.

## THE EDE

## JOACHIM'S READY AID

In a fascinating volume *My Long Life in Music*, Leopold Auer, the great violin teacher, tells a charming anecdote of help given by Joachim. "We were obliged to stop playing in the midst of a composition, owing to a sudden seizure of heart trouble which, for the time being, absolutely deprived him of action. . . . After a few moments of rest he would go on playing, but much enfeebled by the attack he had suffered."

"At one of these concerts in Berlin, Joachim happened to be in the hall, saved the situation. . . . We were playing the *Bach 'Chaconne'*, found himself afflicted by one of these attacks and unable to continue. He was led into the artist's room, and every attempt was made to alleviate him. Joachim was made to alleviate him. Joachim was making the friends who came to inquire after the sick man, and it is said that Wieniawski, feeling two weeks later, playing asked, 'Joachim to play the 'Chaconne' in his stead, and gave him his own violin for the purpose. Joachim, in order to oblige a friend and fellow artist, played not only the *Chaconne*, but several other members as well, in order to bring the concert to a satisfactory conclusion. It is one of the unique little incidents in the history of music, which does honor to both artists who participated in it."

"By technique I do not mean merely digital skill which permits the playing of a number of notes in a given time. This is a purely mechanical definition of the word. To the musician technique is a broader understanding of the phrase, a good musical breathing."

—JOSEF AUBER.

## HOW TANNHAUSER CAME TO PARIS

THE end of an Emperor in deference to a woman!—him brought Wagner's *Tannhäuser* to its first performance in Paris, and to one made memorable by the outrageous disturbance it created in the French capital. Princess Mathilde, the wife of an Austrian Ambassador, to Paris in the time of Napoleon III, was a great music lover, and her reminiscences she told me of the secured the memorable performance:

"*Tannhäuser*, Richard Wagner's said the Emperor, missing the smoking his moustache in his habitual manner, have never seen the opera or the composer, who you think it is really good? I said I did, certain, Baciocchi, who to his Lord Chamberlain theatres, and said to charge of the off-hand he said: 'Oh, Baciocchi, Baciocchi! Metternich is interested in an opera, called *Tannhäuser*, by an artist named Richard Wagner, and will you arrange to have it done in Paris—certainly, however and replied, 'Yes, Your Majesty found his way to Paris.'"

It is said that the Emperor's intention was less susceptible to the tales of Prince Bismarck and the Prussian officers of Prince Kowalewski and his officers, even an pawn in a king's game, it seems. . . . If the Princess, Mathilde, were able to find the way to such much surprised only the Third Empire, but the apparently unimpeachable Empire of Austria also—and that of Germany itself."

"What will a child learn so near than song?"



A modern song without words. Played by the composer with great success. Grade 34.

## IN THE STARLIGHT

CLARENCE KOHLMANN

Andante M.M. ♩ = 54

Molto Andante con espressione M.M. ♩ = 72

mp cresc. rit. a tempo dim. rit. cresc. rit. a tempo cresc. f mf cresc. dim. a tempo cresc. rit. cresc. con lenetazza morendo pp



## CHRISTMAS FANTASIA

Introducing the best-loved Christmas tunes in a playable pianoforte version. Grade 2½.

CARL F. MUELLER, Op. 20

## Andante religioso

Andante religioso

*p* *f* *p alla capella* *p*

Tempo hymnus  
melodia pronunziato

*cresc.* *mf calcolato* (Adeste fideles)

*cresc.* *mf* *piu legato*

Andante con  
espressione

*p* (Silent night)

*pp* echo

Piu moto  
legato

*dim.* *rit.* *mf* *gioioso* 6

(O Sanctissima)



*cresc.*

*mf*

*f*

*mf*

*p morendo*

**Con anima**

*mf*

*cresc. ed accel.*

*ff*

*larg.*

*basso sempre tremolo*

*basso molto marcato*

*ff* *grandioso*

*dim.*

*dolce*

*allarg.*

*ff con forza*

*cresc.*

*con do*

*ff*



## HUNGARIAN GIPSY

In true Hungarian style. Play in a snappy manner with strong dynamic effects.

W. C. E. SEEBOECK

"LASSAN"

Adagio M.M. ♩ = 63

SECONDO

The musical score is written for piano in two systems. The first system, titled "LASSAN", is in 4/4 time with a tempo marking of Adagio M.M. ♩ = 63. It features a bass line with a steady eighth-note accompaniment and a treble line with chords and melodic fragments. Dynamics include *f* (forte) and *pp* (pianissimo). The second system, titled "FRISKA", is in 2/4 time and is more rhythmic, featuring many triplets and sixteenth notes. Dynamics include *f*, *ff* (fortissimo), and *ff* *rit.* (fortissimo, ritardando). The piece concludes with the instruction *prie au tempo sino al Fine*.



W. C. E. SEEBOECK

## "LASSAN"

Adagio M.M.  $\text{♩} = 63$ 

## PRIMO

Musical score for "LASSAN" by W.C.E. Seeboeck. The score is in 4/4 time, Adagio, with a tempo marking of M.M.  $\text{♩} = 63$ . The key signature is one flat (B-flat). The score is divided into two main parts: "LASSAN" and "PRIMA".

The "LASSAN" section begins with a piano (p) dynamic and a forte (f) dynamic. It features a variety of articulations, including accents, slurs, and fingerings. The tempo is marked Adagio.

The "PRIMA" section begins with a piano (pp) dynamic and a forte (f) dynamic. It features a variety of articulations, including accents, slurs, and fingerings. The tempo is marked Adagio.

The score includes several dynamic markings: *f*, *ff*, *pp*, *f marcato*, *ff cresc.*, and *più animato sino al Fine*.

The score is written for piano and primo parts, with the piano part on the left and the primo part on the right. The piano part is written in a grand staff (treble and bass clefs), and the primo part is written in a grand staff (treble and bass clefs).



## CARNIVAL PARADE

## SECONDO

AUGUST NOELCK, Op. 256

An interesting original four-hand number; original and full of go. Both parts will require careful study in order to work up an effective *ensemble*.

Tempo di Marcia M.M.  $\text{♩} = 128$

*mf*

*p*

*f*

*ben marcato*

**TRIO**  
Grazioso e gioioso

*f*

*p*

*f fine*

*Solo*

*dim.*

*p*

*D.C. al Fine*



## CARNIVAL PARADE

DECEMBER 1925

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PRIMO

Tempo di Marcia M.M.  $\text{♩} = 126$ 

AUGUST NOELCK, Op. 256

Musical score for "CARNIVAL PARADE" by August Noelck, Op. 256. The score is for piano and features a variety of musical notations including dynamics (*mf*, *f*, *p*, *dim.*), articulation (accents, slurs), and fingerings. It includes a "TRIO" section marked "Grazioso e giocoso" and ends with "D.C. al Fine senza replica".



## IN LOVE'S GARDEN

VALSE CAPRICE

HOMER TOURJÉE

A piquant waltz movement in modern French style.

Grade 4.

Moderato amoroso

The musical score is written for piano and consists of eight systems of music. It is in 3/4 time, key of B-flat major, and marked 'Moderato amoroso'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'p' (piano), 'pp' (pianissimo), and 'f' (forte). There are also performance instructions like 'Con grazia' and 'poco rall.' (poco rallentando). The piece concludes with a 'Fine' marking.



A study in tone and taste, and in the singing style  
(clinging legato). Grade 34.

## SUNSET

"IN THE GOLDEN WEST"

A.O.T. ASTENIUS, Op. 71

Andante espressivo M.M. ♩ = 54



## DANCE OF THE COQUETTES

In capricious style, demanding a crisp, snappy touch, accuracy of rhythm; and a flexible wrist for the octaves. Grade 4.

PAUL DU VAL

Allegro capriccioso M.M. ♩ = 126

The musical score is written for piano and consists of 12 measures. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo and mood are indicated as 'Allegro capriccioso' with a metronome marking of 126. The score includes various dynamics and articulations:

- Measure 1: *p* *leggiere*
- Measure 2: *mp a tempo*
- Measure 3: *accel.* *mp a tempo*
- Measure 4: *mp accel.*
- Measure 5: *a tempo* *mf*
- Measure 6: *mf*
- Measure 7: *oreac.* *p*
- Measure 8: *mp* *rall.*
- Measure 9: *mp a tempo*
- Measure 10: *accel.* *mp a tempo*
- Measure 11: *a tempo* *ben melodia* *mf*
- Measure 12: *Fine*



*cresc.*

*a tempo*

*rall.* *mf*

*Ped. simile poco rall.*

*cresc.* *mp* *rall.* *D.C.*

## FROM THE LAND WHERE THE SHAMROCK GROWS

A lively *Auoreque* with a suggestion of the "bag-pipes!" Useful also as a study in elementary velocity. Grade 24.

**Allegro M.M. ♩ = 132**

**CHARLES HUARTER**

*mf* *p* *f* *p*

*p* *cresc.* *f*

*Fino* *p*

*p* *dim.* *dim.*

*p* *dim.* *D.C.*



## WATER NYMPHS

A useful teaching or drawing-room piece, requiring a light and facile touch. Grade 84.

Allegretto con molto moto M.M. ♩ = 72

WALTER ROLFE

Musical score for "Water Nymphs" by Walter Rolfe. The score is in 6/8 time, key of B-flat major, and consists of 12 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes various dynamics (mf, ff, f, cresc., decresc., pp) and articulation marks (accents, slurs). The piece concludes with a "D.C." (Da Capo) instruction.





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## BURGLARS

Very characteristic. To be played with exaggerated expression, and careful attention to rhythmic effects. Grade 3.

Misterioso M.M. ♩ = 108

JOHN G. LAIS

*pp*

*dim.*

*pp*

*Fine*

*p*

*rall.*

*p*

*Trio*

*p*

*D.C.*

\*From here go back to 8 and play to *Fine*, then play *Trio*.

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## ROMANCE IN A

THURLOW LIEURANCE

A tender reverie in the pastoral style, equally popular as a violin or piano solo. To be played in free time. Grade 3½

Andante con moto M.M. ♩ = 84

*mf* *rit.* *a tempo* *Con calore* *rit.* *a tempo* *ral.* *dim.* *Fine* *Piu animato* *p* *f* *D.S.*

## VALSE MELODIQUE

More than usually interesting in construction. Note the "horn effect" of the cross-hand passage (measures 48-52) and the counter theme in the right hand beginning at measure 56. Grade 3.

Tempo di Valse M.M. ♩ = 54

FRANCES TERRY

*simile* *f* *espress.* *mf* *dim.* *ral.* *len.* *do* *p*



*tempo*

*rubato*

*simile*

*rit.* *mf rubato*

*ten.* *rit.* *f animato* *a tempo* *mp espress.* *rall. e molto dim.* *simile*

*1. h.*

*f*

*a tempo*

*mf cresc.* *rit.*

*allargando* *f passionato* *ff rall.*



## LA REGATA VENEZIANA

Allegro moderato M. M. ♩ = 102  
A brilliant technical study; effective as a drawing-room piece. The melody is by Rossini. Grade 8.

F LISZT

The musical score is written for piano and consists of ten systems of two staves each (treble and bass clef). The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 102. The score includes various musical notations such as slurs, ties, and fingering numbers. Dynamics include *f*, *mp*, *p*, *sf*, *ten.*, *espressivo*, *dolce*, *delicatamente*, *marcato*, and *pp*. The piece concludes with a final flourish marked *f*.



This page of musical notation for "THE ETUDE" is written for piano and features a variety of dynamic and articulation markings. The piece begins with a *fff* (fortissimo) dynamic in the right hand, while the left hand plays a steady eighth-note accompaniment. The notation includes numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5, 8). Dynamic markings such as *pp* (pianissimo), *p* (piano), *f* (forte), and *ma marcato* (more marked) are used throughout. Articulation includes *smorz.* (diminuendo) and *capricciosamente* (capriciously). The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) in the lower half of the page. The piece concludes with a *D.S. al Fine* marking.

*fff*

*pp*

*p* scherzando

*f*

*ma marcato*

*capricciosamente*

*energico*

*pp*

*f*

*capricciosamente*

*energico*

*pp*

*D.S. al Fine*



## DANSE DE FETE

Real viola music. A practical study in style, bowing and velocity. Showy and tuneful.

HENRY TOLHURST

Allegro M. M. ♩ = 126

VIOLIN

PIANO

Allegretto M. M. ♩ = 108

The musical score is written for Violin and Piano. The first section, 'Allegro M. M. ♩ = 126', is in 2/4 time and begins with a key signature of one sharp (F#). The violin part has a melodic line with many slurs and accents, while the piano part provides a harmonic foundation with chords and moving lines. The second section, 'Allegretto M. M. ♩ = 108', is in 3/4 time and also in one sharp. It features a more relaxed tempo with a similar instrumental texture. The score includes various musical notations such as notes, rests, dynamics (mf, p, f), and articulation marks.



Just right for the Christmas Service.  
A fine display piece.

**CHRISTMAS OFFERTORY**

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## MIDNIGHT ON THE JUDEAN PLAINS

Largo

MANUAL

Sw. Vox Celeste  
*pp*  
senza Pedale

## HOLY NIGHT

Vox Humana

*Repeat ad lib.*



THE SONG OF THE SHEPHERDS  
Allegro moderato

Gt. coup. to Sw.

*poco rit.*

Ped. to Gl.

*allarg.*AT THE  
AndanteSw. *mf**mf*Sw. Vox Humana  
Ob. Soft String*poco rit.*

MANGER CRADLE  
*espressivo*

*a tempo**poco accel.**mp*

D. S.



EDWARD LOCKTON

## THE PIPES OF FAIRYLAND

GRAHAM VAUGHAN

Allergo M.M.  $\text{♩} = 144$ *mp*

1. I hear the noise of fair - y pipes a -  
 2. I lovd to hear those fair - y pipes when

down the moon-lit vale, Where mid-night dews lie sil - ver white, and the moon gleams faint and pale,  
 I was but a child, And now they play a - gain to me, their mu - sic sweet and wild

Now rah - bits from their bur - rows dart, and squir - rels gath - er round, They dance and gam - bol  
 So, chil - dren, tum - ble from your beds and let us haste a - way, The fair y pipes will

one and all and greet the mer - ry sound. Play, play, mer - ri - ly, cheer - i - ly, Play the whole night.  
 fill our hearts with dreams till dawns of day.

long, Goh - lins, ti - ay elves and pix - ies, let me hear your song! Dance, dance,

mer - ri - ly, cheer - i - ly, just a hap - py band, Oh, hark and hear, ring far and near the pipes of fair - y - land!

*mp* *cresc.* *ff* *rall.* *D.C.*



# O LORD, MOST MIGHTY

## SACRED SONG

S.E. MEKIN

ALFRED WOOLER

**Moderato** M.M.  $\text{♩} = 54$

*mp*

*Quasi recit*

Lord, most ho - ly, O Lord, most might - y.

*mp* *cresc.* *rit.* *f*

Hear when we call, when we call us-to Thee; Hear when we call, when we call us-to Thee.

*mp* *cresc.* *rit.* *f*

*mf* *a tempo* *sf* *ff* *mf* *dim.* *rit.*

**Andante, con espress.**

Sooth—Thou the wea - ry, la - dened with sor - row, Hear the pe - ti - tion of those in dis - tress

*mp* *cresc.* *poco rit.*

Shew—Thy com - pass - ion, Grant—us Thy mer - cy; Com - fort the sad with Thy gea - le - ca - re.

*a tempo cresc.* *rit.* *a tempo*



M.M.  $\text{♩} = 60$   
*mf a tempo*  
 Cleanse Thou our hearts of all evil with—

*mf cresc. rit. ff mf a tempo*

In, Strength—enour wills 'gainst temp—ta—tion and sin; Guard Thou our lives from trans-gress—ion and

shame,— make—us more wor—thy Thy Name to re—claim—

M.M.  $\text{♩} = 76$   
*mf con espress*  
 O Lord, most ho—ly, O Lord, most might—y— Guard and pro—tect us—

*mp poco rit. mf*  
 Grant us Thy peace— Say—iour, whom we a—dore,— Thy grace we now in—jure; Teach us to

*cresc. 2 2 ff rit. cresc. ff*  
 trust Thee more, Our faith in—crease,— O Lord, our faith in—crease,— O Lord, our faith in—crease—



# INTO THE DUSK

THE ETUDE

RICHARD KOUNTZ

IRMA CARPENTER

Moderato

1. Life is a day, then it's past, Swift - ly a -  
 2. Soft as the breath of a sigh, Quick - ly the

way and fast, Dreams that are dear Find us draw - ing near Un - to the dusk at  
 hours go by, Light turns gray as fades the day, And to the dusk at  
 last, night, And the eve - ning of life comes steal - ing on, When ev - 'ry joy and sor -

row In the things of to - day Go fad - ing a - way, And there is no more to - mor - row. Though the

dreams that we dream to - geth - er now have all been long for - got - - ten, Let but one dream come

true For that long eve - ning through, That it find me a - lone with you. you.

*a tempo*



## Little Practice Helps

By Edith Josephine Benson

The following suggestions are for children who practice without supervision and for mothers, with little or no musical education, who are trying to help the children. To remind the pupil of finger-and-thumb crossings, write an x between figures that mark the fingerings. Figures ought to be enough, but they are not.

Meanings of words and signs may be written between staves, if the print is large, or written on margins. A notebook is unsatisfactory; it may not always be within reach.

If the mother does not read music, she can read a carefully-written practice slip and tell the child what to do or ask if each thing has been done. The little pupil cannot say that she forgot.

After the teacher has demonstrated that the new piece is written in small parts, she should mark them with Roman numerals or letters. The child may never have seen numerals, but will remember their significance anyway. When the phrases are ready to be joined, mark the last measure of one and the first of the second phrase with letters or Arabic numerals, explaining on the practice slip that every pair must be practiced separately from the other measures. Vertical lines may be used, but there must be no many other

marks that one should consider neatness. On the practice slip write the scale in letters. Explain that the upper fingering is always for the right hand and the lower for the left, and place the x where it belongs.

The practice slip should tell how to practice everything, and even why; sometimes, the order of practice, if important; and, frequently, how often to repeat, as ten times twice daily. The definite practice slip is the mother's only means of constantly observing the work and of knowing details of instruction.

That some things cannot be told on the slip. The mother should understand that practice periods must be short. Some people expect a child to practice an hour at one sitting, although they themselves never do anything for an hour without stopping. Small children do not like to practice alone. It may be inconvenient for the mother to be near; but small deceptions accomplish much in interest. She may pretend to listen while sewing or doing housework.

No pupil is perfectly careful, nor will she remember everything told by the teacher. Such details as those mentioned give her the full value of the lesson.

## Composing Without a Piano

Most composers use a piano to help them write their music, though many have not done so. Richard Wagner never was a good pianist and wrote much of his music without one. Schumann began composing with a piano, but later preferred to do without. Berlioz, perhaps the greatest of all masters of instrumentation, and even a standard work on that subject, could play no instrument himself except the guitar. Mozart and Mendelssohn could both dispense with a piano, scoring their music direct for full orchestra. Mendelssohn occasionally performed the astonishing feat of scoring for full orchestra and proceeding one bar at a time.

Rimsky-Korsakoff, in his Memoirs, has this to say on the subject: "I had no piano either at Petershof or at Vitton, where we made long stays. Nevertheless, the work of composing 'Sovellu' got along without the aid of a grand piano.

## What Gluck Was Like

By G. R. Bett

"Gluck's appearance is known to us through the fine portraits of the period," says Rouven Roland in *Some Masters of Former Days*, "through Hoodon's bust, Duplessis' painting, and several written descriptions.

"He was tall, broad-shouldered, of very strong, moderately stout, and of compact muscular frame. His head was round; and he had a large red face strongly pigmented with the marks of small-pox. His hair was brown and powdered. His eyes were grey, small and deep-set, but very bright; and his expression was intelligent, but hard. He had ruddy cheeks, a large nose, full cheeks and chin, and a thick neck. Some of his features rather recall those of Beethoven and Hummel. He had very little smiling power, and when there was assumed humor, though very expressive. He played the harpsichord in a rough and hasty way, thumping it, but getting orchestral effects out of it.

"His cricety he often wore a stiff and voluminous coat, but he was very quickly reduced to anger. . . . He was plain-spoken to the verge of coarseness, and, according to

Acts III and IV were jotted down in their entirety, and Acts I and V in . . . The only opportunity I had to play these on the piano was at Lucerne, where there was an excellent concert-ground at the Catholic Society's Hotel. True, music written without the aid of a piano is distinctly 'learned' by the composer; nevertheless, when chance offers one an opportunity to play on the piano for the first time a considerable quantity of music composed without a trial there is a peculiar impression, unexpected in its way, and one to which the composer has to grow accustomed. The cause of this lies probably in being weaned from the sound of the piano. During the process of composing an opera, the tones imagined mentally belong to the voices and the orchestra, and when performed for the first time on the piano they sound somewhat strange."

Christian von Mautsich, on the occasion of his first visit to Paris he scandalized twenty times a day those who spoke to him. He was insensible to flattery, but was enthusiastic about his own works. That did not prevent him, however, from judging them fairly. He liked few people—his wife, his niece and some friends; but he was unobservant and without any of the sentimentalities of the period; he also held all exaggeration in horror, and never made much of his own people.

"He was a jolly fellow nevertheless, especially after drinking—for he ate and drank heartily until apoplexy killed him. There was no idealism about him; and he had no illusions either about men or things. He loved money, and did not control the fact."

"You ask about breathing. I really have no system other than to breathe naturally!"—TITIA RUPO.

Schumann first used the modern valve horn in a symphony, after Halévy had introduced it in the score of "La Juive."

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Imaginary creation is but the reflex of our personal experience. If we live on a low mental level our imagination will be of a character to correspond. This principle has important application to the voice student. What will be the character of your musical ideas? That will depend greatly upon your mental experience, the musical atmosphere in which you live, the companions with whom you daily associate. The stream does not rise higher than its source. Therefore, associate only with the best. Trashy, sloppy music, as in dress, is a bad taste.

The cultivation of the imagination is possible by the application of educational laws: First, all things grow by cultivation and perish by misuse or neglect. Nature renders fruitless the unused gift but multiplies the used and nurtured one. Second, all things grow by that upon which they feed. Set your own mind to work upon that statement! Third, consciously "image" all you do before you attempt it. The imagination may have an abundance of materials out of which to shape its creations. Therefore, extend your field of knowledge, multiply your points of contact with the great world of thought and achievement, read the best poetry, history and science, cultivate a familiarity with

the lofty and inspiring in letters, art, drama and music. Steady descriptive music, the songs of Schumann and Schubert. No one can be familiar with Shakespeare and Milton, Mozart and Beethoven, Raphael and Michael Angelo, without catching something of their inspiration.

It is therefore plain that the first necessary requisite to a free creative imagination is a sufficient supply of preceptual and conceptual materials. If you possess only a few accurate ideas, you need not wonder that you lack imaginative power. Imagination builds upon the suggestions of experience, and one need not look far for materials. They are found in the life of every person, in the glorious coloring of the autumn leaves, in the lights and shadows of forest and field, in the mystic moonlight, the dancing waves, or in the deep recesses of the starry heavens. They are found in the singing birds, the summer sky, the babbling brooks, the glowing splendor of the sunset, the fantastic clouds, the sighing breeze, the roar of the tempest, the human face divine, the whole gamut of human experience, busy life in all its phases; all these are strewn along your pathway affording rich materials for the beautiful creations of an active imagination.



### Memory

A VITAL faculty of mind, constantly in use in our lives as well as in our special work, is memory. Memory, in the broader conception of the term, is much more than the power to recall past events, facts or experiences. It has been said that an individual is to-day no more than the accumulation of his past experiences. Therefore, memory is the vital structure of self, the mental consciousness, the conscious ego, in its present state.

These are days when one who has vision, who has the intelligence to see his task in its entirety, soon surpasses him whose idea of his work is merely to follow a given routine.

#### An Accumulation of Experience

Since we are to-day the accumulation of our experiences, and our experiences are largely a matter of choice, and the memory is the unfailing recorder of these experiences, the connection between experience and memory is readily seen. What do these things mean to us as singers? They mean everything.

The first impression made upon an audience is a personal impression. The ego, the self, demonstrated through attitude, dress, voice quality, diction, and so on, attracts the attention before other means. This may help to explain why there are those rich in the possession of the means of expression yet who lack the power to impress, simply because, with the means at hand, there is no great store of experience from which to mold a vital message. The individual growth has not yet reached the stage of knowledge and appreciation which makes it the source of compelling interest. This may also explain why some singers always have many eager listeners in spite of the fact that they possess but a meager technical equipment.

#### Need of Background

The existence of the need of a creative background to our art is incontestable. It is the great need of the day. This background, a fascinating subject of study in itself, is the accumulation of knowledge, experience, opinion and impression, which the memory has welded into a usable whole. Memory, therefore, is infinitely more than the capacity to remember the words and music of your songs. Let us look then into the mysteries of this all-important

mental faculty and see if we can learn to know it better and perhaps derive means of cultivating it to our advantage.

Bartholomew says that memory is that faculty of mind by which we retain the knowledge of previous thoughts, impressions or events, and by which such knowledge is recalled after it has once been dropped from consciousness. There are, then, two principal elements of memory, *memory, retention and recall.*

No fact that has ever come to mind, no concept that has ever originated in the mind, in short, no mental experience can ever be annihilated any more than the mind itself can be annihilated, even though the experience itself may never return to consciousness. Retention alone, however, is not memory; there must also be recall or reproduction.

"Retention" might be called the passive side, and "recall" the active side of memory. There is present also the element of personal recognition; the image is always of our own past experiences and not that of another person; which raises the importance of the self element, the conscious ego, the soul of man, of which the mind with all of its mysterious faculties is but the instrument.

#### Physical Memory

It is argued that memory has a physiological basis, explained in terms of plasticity, whereby the mind of the child is more retentive than that of the youth, that of the youth more than that of middle age, and that of middle age more than that of old age. The psychologists speak of the curves or pathways of discharge, mental grooves, brain paths, and so forth. There are numerous theories as to the better will be the memory. But we are chiefly interested in the processes of development of the memory as a mental faculty, rather than on the basis of physiology.

Let us here consider a number of suggestions culled from our most eminent authorities, for the practical development of a useful memory. They are presented first in the order agreed upon by the most eminent of the psychologists and scientists. First—Proper physical condition. Whatever affects the general health affects the memory. Indigestion, headaches, fatigue, under-nourishment, in fact all physical conditions affect the brain, and, in relative degree, the memory.

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# The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department  
"An Organist's Magazine Complete in Itself"

Edited for December by SUMNER SALTER

## The Proper Rendering of the Appoggiaturas in the Recitatives of Handel's "Messiah"

By Sumner Salter

(a) in measure 20,



(b) in measure 25,



(c) in measure 32,



(d) in measure 35,



The *D minor* is demanded in order to conform to the tonality of *d* in which the recitative ends.

The air "Every valley," quite in contrast to "Comfort ye," requires much flexibility of voice and extraordinary breath capacity and control. For this reason it is seldom sung outside of a more or less complete performance of the oratorio, when it is supposed to be in competent hands. The first two long runs on the word "every" are not, however, beyond the powers of the average good singer who has developed flexibility and will take the pains to get the notes in his voice. The first run, on the other hand, in the key of *d*, is one of no trifling difficulty, both vocally and as to rhythm and interval. Fortunately, however, it is possible to omit this more difficult one by a cut, which not only does no violence to Handel but is a welcome means of reducing the length of the air, so that it does not become a tax to the listener as well as to the singer.

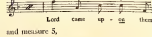
This cut is possible at the 44th measure, extending through the 52nd, so that the voice re-enters on the phrase "Every valley" on low *d*, as at the beginning. With this elimination of the special difficulty in this number and the reduction in its length, the two numbers in succession make a most serviceable and effective solo for church use.

The so-called Pastoral recitatives are deservedly ranked among the choicest bits in the oratorio. Although they are seldom sung in church except in a performance of connected excerpts from the oratorio, a presentation of the necessary appoggiaturas is in order, more especially in view of the frequent misstatement the phrases receive at the hands of prominent singers, even under the direction of the oratorio conductor who should stand as authoritative. They are as follows:

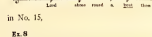
in No. 14,



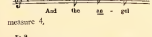
Ex. 6



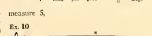
and measure 5,



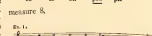
in No. 15,



measure 4,



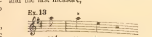
measure 5,



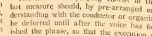
measure 8,



No. 16,



and the last measure,



Ex. 14



Upon the authoritative and skillful treatment of this climactic point in the narrative, on the part of the conductor or accompanist

as well as of the singer, depends the realization of the magnificent effect attainable in the connection of the recitatives with the following choral entrance on "Gloria to God."

A single appoggiatura in the recitative—"Behold a virgin shall conceive," and two in "Then shall the eyes of the blind," are of much importance and are as follows: No. 8, measure 5,



No. 19, measures 2 and 4,



The airs, "He shall feed His flock" and "Come unto Him" are matchless specimens of religious melody; but in the matter of adaptation of the words to the music are case, which, by the sanction of past usage by eminent artists, has become a tradition. That is, in the former the stress put upon the word "shall," by placing it on the quarter note after the bar, is obviously transferred to "He," by tying the first two notes over the bar, as follows:



A similar change in the soprano air, by which the word "Come" receives the accent instead of the preposition "unto," gives the following:



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W. A. J.

## Organ Study for Picture Playing

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Dear Sir:  
I am anxious to find out if it is possible to give special instruction that will prepare me for playing an organ in a motion picture theatre. I am a pianist, have had two years experience playing in a theatre orchestra and read music rapidly. Thinking you for all the information you can give me, I am  
Respectfully yours,  
W. A. J.

There are only two schools of music in the organ playing giving special courses far as we are aware. These are the Eastman School of Music in Chicago and the American Conservatory of Music in Rochester. Give you to these schools will no doubt to what they can do for you. They offer definitely prepared courses giving requirements both as to the handling of the organ and the observation of the screen leading up to a certificate or diploma. If you should not care or be unable to attend these schools, it is possible to learn the use of a standard theatre organ in a short term of lessons from a thoroughly competent organ instructor sometimes connected with large organ companies. The same may be

## Source of Difficulties

The difficulty arises from too lax attention on the part of supposedly well-schooled singers to the rules observed by the old Italian composers and those who followed their methods, of whom Handel was an illustrious example, especially with regard to the use of appoggiaturas and other ornaments both in writing and interpretation.

It is not our purpose to discuss the principles underlying these rules; but their application to the selections from the "Messiah" appropriate to the Christmas season should be thoroughly understood by all who use them at this time.

The more prominent rules include: "Comfort ye" and "Every valley," for Tenor.

"O Thou that tellest," for Contralto.  
The "Pastoral Recitatives," for Soprano, Tenor and Alto, "He shall feed His flock," Contralto; and

Air: "Come unto Him," Soprano.

The two magnificent bass airs, "But who may abide" and "The people that walked in darkness," with the wonderfully impressive recitatives preceding each, are of such extraordinary scope and loftedness of aspiration as to preclude their being undertaken by any but the most experienced singers of concert reputation; moreover, they are devoid of appoggiaturas, a case being thus made of the soprano air, "Rejoice greatly." As the features in mind for consideration at this time do not appear in these airs, however, no further reference will be made to them.

## A Rare Treasure

The tenor group, properly belonging only to the Advent season, gives us in "Comfort ye" a rare treasure in the form of accompanied recitative which is real meat and drink for the pure tenor voice, and especially helpful in the development of a peculiar and sustained style, which every church and oratorio singer must needs acquire. It has no special difficulties for the evenly poised voice, beyond the general demand of intelligence, mental and other, and refined and sympathetic feeling.

There are, however, a number of examples of appoggiaturas which require only a firm, authoritative delivery, execution with a certain judgment in what constitutes a picturesque finish which might otherwise be a pitiful performance.

The phrases including these appoggiaturas which are indicated by a cross (X) are as follows:



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Cake



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struc-tion is to enable one to at once acquire effective control of the peculiar resources of the organ made by this concern, which, in the theatres and is quite different on that account from the ordinary church organ. Some fee is charged for a week's instruction, which is given in the form of a course, and at the same time, as a minimum, the player should be prepared for a positum, which the management generally is able to find for him, although no guarantee is made. The player is not to be disturbed. Close observation of his progress is made after the player is located at his job, and advancement to better paying places is made as the player shows a sufficient proficiency of the player and the opportunities that arise. Naturally, after the start, as in everything else, all depends upon the individual himself. It is now for the player to make his own way. The player receives forty dollars a week up to a hundred or a hundred and twenty-five, and even four hundred and fifty, which is said to be the highest salary paid by the theatres to a paid man in the profession. In city positions where an orchestra is employed it is necessary to become a member of the Musicians' Union, and to pay dues of five dollars per week.

Four months time is very short for one who has never put his foot on organ pedal keys to be able to play an organ in public, but a great number of players are making good with this simple preparation. It is under-wood, of course, that no attempt

### Studying Chant and Hymn-Playing

By Dr. Annie Patterson

THE church organist, keen on the purely executive side of his art, is apt to neglect that portion of his duty which is really the groundwork of it—the playing of chants and hymns. The skill of the organist is herein required; and this is a noble goal, no matter what be the attainment of the singers or the nature of the service. Unless the music is widely liturgical, or specified as such in canicles and other portions of a ritual are used, the ordinary single or double chant and the hymn of varying metres place the organist as his prime activities. Let us consider, briefly, what, in the performance of these, it is best both to do and to avoid.

Churches have, as a rule, their "nabobs" in the announcement of the chant as well as the hymn. In some cases a short four-measure phrase is played as introduction. This is followed, usually, by the sounding of the key-note on the pedals, and then the choir is expected to lead off "sharp," on the first chord. Occasionally, especially in the case of advanced choirs, all that is requisite is the giving of the tonic (key-note) or else the key-chord, preferably on a soft combination on choir or swell manual.

When the longer method is followed—and, we venture to think, choirs and congregations prefer it—the organist should endeavor to give a clear, well-timed phrase, never too loud, on a soft four-foot stop. Anything like hurried playing or a muddled harmony spoils the artistic effect of this start. The whole should be done quietly, deliberately and form a prelude, as one might say, to get the singers on their feet.

In the case of hymn-tunes, every care should be taken to give the correct pace. A good player may, however, give the effect of a slight *crescendo* leading to a *diminuendo* with suggestion of *ritardando*, and, thus, pass neatly to the pedal-point. *Allegretto* is the accompaniment.

is made to develop pedal technique with both feet, or to require that independence of feet and hands which tripping always entails. The first of these is the more thoroughgoing organ playing. All this the institutions and earnest player may do if he has time. Under existing circumstances, however, concentration upon the immediate object is imperative, and that is to make the effective use of the right hand disposal. Hence, in the first lesson, the first week's three-hour periods, after the exercises in locating the pedal keys have been attended to, the application of the principles is made at once to the essential part of the problem, the function of the pedals in providing the essential bass foundation and that of the lower one the accompaniment and the upper one the solo feature of the composition, are brought out and put into operation.

A simple composition, but in the key of A minor, invoking the naturalness of the keyboard, and so a little more exacting in the matter of accuracy, follows, and so, step by step, the player acquires freedom and familiarity with the keyboards and at the same time a knowledge of the stops, what they stand for and how they can be most effectively tied alone and in combination. The procedure is along the lines of sound principles of pedagogy as well as music, not neglecting matters which have to do with the elements of structure and form in musical composition and also the fundamentals of musical theory.

of the singing. Students should not think this "start" a trifle beneath their consideration. It often means a clear, good attack, or the reverse, on the part of the choir.

During the singing of a chant or hymn, the question of registration, or stop-singing, is of the utmost importance. "Coloring" chants taken to the Psalms has led to much abuse, "the voices roaring," the lightning and the thunder, are better left to the imagination than too vividly expressed. But there are (shall we say?) reverential ways and means of inspiring devotional moods and symbols in chanting which are worth the student's cultivation. The Psalms themselves, being of an antiphonal nature, suggest some contrast, or, at all events, balance between alternate verses.

The organist should also be on the lookout for climaxes, as well as for sudden changes which require tones of *forte* or *piano* culture. Building up on the ground-tones of the diapason is always the safest way to procure a genuine *crescendo*. Add four-foot stops to obtain brilliancy, but do not overdo them; and this remark applies still more particularly to the two-foot variety of tone. Reeds are best kept for specific color, and they should be relieved by other combinations from time to time, as their constant sound soon kills.

Breath-arks in the Psalms should be rigidly observed, too much jerkiness being avoided by raising but one hand from the keyboard. If possible. Similarly, the punctuation of hymns needs to be continually watched; and, as far as good taste allows, the sentiment of the verse directly emphasized by the tone-coloring. Only considerable practice, coupled to alertness both of eye and ear, can "ring" the needed changes without overdoing them. Exaggeration is, at all costs, to be avoided. Even steady uniform tone throughout is preferable to perpetual "color" change.

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## Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. O. O.

**Q. How can a conductor "color the tone" of his Chorus?**

—Mrs. C. E. M.

A. Try to get the Chorus to feel the mood of the passage and sing it with a color that portrays that mood. If the passage be of a bright, happy character, have them "smile" the tone—that is—sing it in a smiling mood. The Conductor can assist by portraying the mood on his face. If the passage is of a mournful character, have the Chorus try to darken the tone, by not singing it so openly. In Walter Henry Hall's book "The Essentials of Choir Boy Training," Chapter XIV, will be found helpful suggestions as to color, which will apply to mixed Chorus as well as Boy Chorus. One illustration will give some idea of the way to acquire tone color (taken from the Book already mentioned). Have your Chorus sing to the following passage:



the words "The sun is bright" followed by the words "The night is dark" and have them try to color the tone to suit the widely different meaning of the two sentences. Another effective way of emphasizing color is to have the Chorus sing a word or passage with a "breathy" tone—that is, a tone that is not as pure as usual because of the injection of a breathy quality, which produces an effect of mystery. Good words to practice this effect are those of such character as "death" and "die" which should be sung with marked attack on the opening consonants, followed by a breathy falsetto like tone that suggests mystery. A fine vocal soloist who understands the art of tone color would be a great aid to a chorus by illustrating that which is somewhat difficult to describe in print.

Clarinet—Vox Humana (Edo) 8' and Spitz Flute 12th (Unit)

Saxophone-Clarinet 8'—Open Flute 8' and Kinnara 8'

English Horn—Violoncello (String Organ) and Tibia Minor 12th (Unit)

Cor Anglais (pp) Viol 8th (Unit)

Spitz Flute 12th

Quintadena—Any Flute and its own 12th

Orchestral Oboe—Violin (String Organ)

8' Tibia Minor 12th and Viol 17th.

In the production of these synthetic tones the unisons (8') must have considerable harmonic development, while the off unisons (12th-17th, etc.) must be free from (harmonics). The scales of the component ranks influence the effects, which are best obtained when the unisons and off unisons are in separate swell boxes, but placed close together.

**Q. What stops can be substituted for the following stops—Concert Harp—Any—Violin Diapason—and 4 ft. Flute in the Great in many times a 4 ft. Flute is required in the registration for the Great, and I have no such stop in the organ that I use.**

A. It is difficult without experiment on the particular organ in question, to advise you definitely as to what combination to use for the Great effect. Since you have neither a Bourdon 8' nor a Gamba 8' in the Great (either is effective as a basis for a harp combination) you might experiment with some combinations on your Swell Organ—such as Bourdon 16 ft. Stopped Diapason 8ft. and Violina 4 ft. which is given as producing a very beautiful harp effect on the organ in The Church

of the Advent, Boston. To this combination you might try adding the Piccolo 2 ft.—or substitute it for Violina. The registration depends somewhat on the passage. In the "Märk' Harp" by Meale the Stopped Diapason is suggested for the harp effect—while in "The Funeral March and Hymn of Seraphs" by Gullman the following is suggested—Bourdon 16 ft. Stopped Diapason 8ft. Flute 4 ft. 12th and 16th. This combination may be used on your organ by the substitution of Quinte 2-3 ft. in place of the 12th and Piccolo in place of the 16th. Experiment with this and other combinations until you secure a satisfactory effect.

Probably the only stop you can substitute for an Aeolian is the Salicional—unless your Great Dulciana is very soft, and is enclosed in a Swell box.

Use Open Diapason (Swell) as a substitute for Violin Diapason, and if you wish to give it a little more string-color add the Salicional—or if used as a solo stop, the Vox Celeste.

There is no way in which you can get the effect of a 4 ft. Flute in combination with other stops on your Great Organ. While it is true that you can get it by using it to color the tone on the Great Doppel Flute or Melodia any other Great Doppel Flute or Melodia may also be Great Doppel Flute alone can also be affected by the 4 ft. coupler. You can get the effect of a 4 ft. Flute stop alone by playing an octave higher on an 8 ft. Flute. If your organ included a "Great Unison Off" you could secure the effect of a 4 ft. Flute alone by drawing Melodia 8 ft. and Great to Great 4 ft. coupler, and using the Great Unison off. The Great 4 ft. Flute is an unfortunate omission from your instrument.

**Q. What is the meaning of Sus. 8 ft. and 4 ft. with Oboe? Does that mean only Flute stops or String and Flute stops?**

A. 8ft. and 4 ft. with Oboe is a somewhat indefinite registration, and it might be well to try different effects to find which is best suited for the passage. Some passages might sound well if the Open Diapason (Swell) is included—other passages might have a better effect if it is not used. We should say that modern string tones would not be ordinarily included in this registration.

**QUESTION. In playing the pedals, should the knees be kept near each other or allowed to follow the feet?**

ANSWER. The French School of organ-playing advocates keeping the knees together, but the writer does not feel that this method should be carried out if it interferes with freedom of motion. With the operation of swell pedals and mechanical contrivances for the feet, as well as the necessity for occasionally making long leaps on the pedal board, it is practically impossible to keep the knees together at all times. There is, however, no objection to holding the knees together when it is practical to do so, and when it does not impede motion.

**QUESTION. Where does George Audsley live?**

ANSWER. Dr. George Ashdown Audsley, well-known architect and author of works on organ matters, died during the present year, at an advanced age.

"It is not the object of worship to please people, and why should the art of music be the art merely to tickle people's fancy?"—J. A. Schull.

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NOTHING in the world is more distressing than to hear a violinist playing "off pitch." This is the sin of all sins in singing as well as in playing a string instrument. If, after a reasonable length of time, a violin pupil proves to be "tone deaf," that is, hopelessly unable to hear mentally the proper pitch of the tones he is striving to produce, there is nothing to do but to give up the study of the violin. In such a case, if another instrument is taken up it should be one with fixed tones, like the piano, where the intonation does not depend on the performer. If the piano is properly tuned, you can strike wrong notes on it, but you cannot play out of tune. On the violin we have a smooth fingerboard without guides for the fingers; and all tone depends on the ear of the player.

Fortunately, by proper ear training and development, a violin pupil who is seemingly hopeless as far as good intonation is concerned, can often learn to play at least approximately.

Many such cases require much patience on the part of both teacher and pupil. Every teacher has pupils he despairs of ever getting to play in good tune; but he should not give up too soon. It is astonishing what good results may be achieved. A violin teacher writes to the ETUDE:

"I have four violin pupils, ages thirteen and fifteen, who are totally unable to tell their intonation. I have tried every device. What can you suggest for ear training? There are no cases like this in my school. I once took a boy who does not seem to have sufficient hearing ability for the violin. I would like to know if there is anything to be done. He can't tell playing as much off pitch as I can think of. He is a good boy, and will try to be able to acquire true intonation when they grow older, and will have patience to work for it. Your help and suggestions will be greatly appreciated."

#### Scales for the Ear

The starting point for ear training, in this case, should be the major scales; and a list of theory before the start is made is in order. The pupil should be taught that in the major diatonic scale there are half-steps between the third and fourth, and the seventh and eighth tones of the scale; also that there is only a half-step between the notes B and C, and E and F. This can be very readily demonstrated to the pupil before a piano, where he can then see that there are no black keys between B and C, and E and F because these tones are only a half-step apart and they are not needed. All other notes have black keys, and a semitone is needed between the tones. This is the most important bit of theory for the beginner on the violin to know; and yet I have often met violin pupils who have been in school for four years of instruction, but who would blow with a blank stare of ignorance, if asked where the half-steps lay in even the easiest scale. A student trying to do algebra problems might be so confused that he is unable to grasp the fact that 2 and 2 make 4, or 4 plus 4 equals 8.

At first the pupil should be made to mark the half-steps in the scales with a pencil, as in the following in A major, with an "H" for half-step.



In this scale the half-steps are between C sharp and D, and G sharp and A. In the first position the distances between the fingers are approximately as inches and half inches in playing the scales and scale passages, so the pupil must be drilled to play all intervals about an inch apart, except where an "H" is marked, when the fingers must be placed close together (about half an inch).

The scale is a melody—the most common of all melodies—and as soon as the pupil begins to play it, a melody can be introduced, improvement in intonation will commence.

## The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

### Playing in Tune

It is a good idea to have the pupil call off the tones and half-tones audibly while playing the scale very slowly this time, "whole-tone, whole-tone, half-tone, whole-tone, whole-tone, whole-tone, half-tone."

The pupil must be made to think whether the next tone he is to play rises a whole-step or a half-step distant. An enormous step in advance will have been gained as soon as the student learns to make his half-whole-steps. This will be the first victory in ear training, if the pupil is capable of improvement at all.

#### The Minor Scales

As soon as the student has learned to play the major scales approximately in tune, the minor scales in the melodic and harmonic modes can be taken up. These are much more difficult. The minor scale is a wonderful ear trainer. John Philip Sousa, the famous band director, advised a young band that the best thing it could do to improve its intonation would be to start its rehearsals by playing the minor scales in unison.

It is of course understood that the violin teacher should devote a part of each lesson to teaching the pupil to tune his violin. He cannot make good progress on a violin badly out of tune.

In the melodic minor scales the pupil must be taught to observe that the half-tones are between different degrees of the scale when ascending and descending, as in the following. In ascending, the half-tones are between D and E, and G sharp and A, and in descending between F and E, and C and B.

#### Ex. 2. A minor melodic scale



The harmonic mode of the minor scale, which is the same ascending and descending, and has one interval of a tone-and-a-half, must be studied also, the pupil marking where the half-steps occur where the tone-and-a-half interval lies. In all this scale practice he should call out the tones and half-tones as he plays them, which will make him think what he is to play next.

While he is doing this scale practice he can also be doing arpeggio practice. This should be commenced in the common chord of each major and minor; that is, the first, third, fifth and eighth (octave), tones of each scale as in the following in the key of D major:



These arpeggios in the common chord are so obvious that even the dullest ear can hear when they are played out of tune. After the notes of the common chord (first) of each key can be played in reasonably good time, the dominant and sub-

dominant chords may be taken up, and later the arpeggio of the diminished seventh and other chords.

All this scale and arpeggio work in all keys, if faithfully done, will have resulted in a rapid development of the pupil's musical hearing and ability to play in tune, always provided that he is susceptible of improvement.

The next and one of the most important means of developing the dull pupil's ability to hear pitch and intervals is the practice of familiar melodies. The most familiar and obvious melodies should be used, played by bands on the streets, sung in school or church, whistled by the boys on the playground, melodies like *Anchor, Yankee Doodle, Old Black Joe, The Banana Song, Hall, Hail the Gang's all Here, Marching Through Georgia, Old Folks at Home*, anything so striking that it will appeal to the dullest musical comprehension.

#### In the Good Old Days

It is not such a great many years ago that most of the violin instruction of the world was in the simplest possible description. Teachers kept the hapless pupil on tireless, dry-as-dust exercises, for a year or two at least, refusing to give him anything in the nature of a piece or even a simple melody that he could enjoy. The up-to-date teacher uses interesting material containing real melodies by real composers. Pearls of poor taste are given melodies that are, at first, until little by little they are ready for compositions like *Traveller, The Swan, the Minuet in G*, and other similar compositions.

The pupil of poor intonation should be encouraged to sing as much as possible, as this is a great developer of the ear; and he should also attend many concerts and hear as much music as he can. Music is like a language; the more one hears, the easier it is comprehended. Solfege practice is excellent, and is insisted upon by most of the famous violin teachers.

It is almost incredible how greatly the human ear and musical understanding can be developed. In Gardner's *Mass of Visions*, published in England in 1832, we find an example in print. The author says: "In the improvement, or rather the actual formation of an ear, we may mention Mr. William Colman, of Leicester, who, blind from his birth, had so often, at the age of six years old, that he could not distinguish the tone of a violin from that of a flute. At this period he was presented with a piano which amused him only by its curious structure. At length his ear was caught by the song and he soon began to lay aside his other amusements and to show an increasing fondness for music. The rapidly with which his ear was formed and perfected was without a parallel. On a fact like this, Strevett's Symphony of Haydn performed by a full orchestra, he instantly comprehended the modulations of the symphony and played them on the piano with the greatest accuracy. In things of common life we may mention that he could distinguish the tones of the street and his near approach to objects by the stroke

of his stick. To distinguish the firm step of a man from the light step of a woman is what many can do, but he recognizes his friends by their walk and can tell the age and disposition of strangers by the tone of voice."

I have seen such marvelous cases of improvement in ability to play in tune on the violin that I now hesitate to condemn even the most backward student. We all know the story about the immense number of wunch springs which can be made from a pound of common iron, when it is made into steel and fashioned into springs. The same thing is true as regards human musical hearing. Almost every one seems to have a bit of talent, which can be developed and increased to a wonderful degree, if the pupil will but do his part and work faithfully along the lines as given above.

Remember that the violin teacher should in his kit, for improving the pupil's intonation, have the piano and the music of familiar melodies that the pupil hears constantly in his everyday life.

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"These chop fellows who strall all the others out, them them into symphonized because it means a quicker return of money are nothing better than thieves."

—FUTZ KRIEGER.

## The Formation and Management of the Amateur Orchestra

By Dr. Perry Dickie

We are frequently the recipient of letters of inquiry from out of town parties regarding the various phases of the amateur orchestra.

In this article we will endeavor to supply the desired information for any who may attempt to organize the formation of an amateur orchestra so that one with a fair to make a start out of these organizations, capable of being maintained and from their playing without being obliged to know anything of music in order to do so.

We wish to state, in beginning, that no amateur orchestra, even composed of good players, much less of poor ones, be it of even ten or a few, cannot be of itself a happy alone—no matter how many more—possibly surpass a stage of we use the term amateur orchestra, and when mean an organization composed entirely of professionals and not containing a sprinkling of amateurs to keep them from drifting away down or to hold them in a semi-trust.

#### Aims of Organization

Many of these organizations are not musical in the artistic interpretation of a higher are just about able to get through with anything, if it is not easy enough. Existing their object must be to give pleasure for the delectation of such renditions as well as for friends who listen actively and applaud enthusiastically at their public recitals. Organizations such as these are not in the mind as they are happy as they are not perfectly satisfied in their working for art's sake.

However, in all amateur orchestras, in towards the members have any aspirations amount of musical excellence, a certain either singly or in groups, or both, must frequently matured by the conductor or frequency of this drilling will depend en-



tively upon the ability and the spirititude of the ones upon whom it is expended.

When any of the players are very poor in technique, tone or intonation, while it would be better that any such are not permitted to become members of the organization, still if they show signs of a possibility of future ability, they should be admitted on probation and instructed, being held in abeyance, but not permitted to play in the orchestra until they can do so in a creditable manner without marring the effect of the ensemble.

We are of course assuming that home practice is being insisted upon and carried on by all the members of the orchestra; for if it is not, there can be expected no possibility of any musical success whatever. In short it would be merely a waste of time to attempt to keep up an orchestra under such conditions; for, although it might be able to "hang along," it could never be other than a most miserable failure, from a musical standpoint.

#### Minimum Practice

The minimum amount of time that should be expended in practice, from which results of value could be expected, must be not less than an hour a day, and every minute over this just so much the better. The work should consist of technique only, with this small amount of time—especially scales and bowing for strings or wind exercises for wood or brass. Much attention should be given to the practice of long sustained notes, the playing of which, if properly, is invaluable in acquiring a steady tone of good quality, which the musician should always strive to obtain.

An experience covering many years with these organizations has demonstrated to us that large orchestras composed of amateurs alone, not depending upon professional aid, are seldom a musical success and as a rule not long-lived. And especially so, if starting with too large a number, they remain unwieldy until their often short existence comes to an end.

Granted that there are some large amateur orchestras scattered throughout the country that are good, while there are others that are pulling along and keeping life in them; they are few in number to prove the advisability of large amateur orchestras as musical successes and ones that are now among the best we can safely assume started with a very few in number and gradually worked up to their present size.

#### Size of Orchestra

Therefore we invariably advise small orchestras for amateurs, not to exceed fifteen to twenty players at the most; and, if it is possible to obtain very good players, even to limit the number to ten or a dozen. In this way there is greater chance of obtaining excellent musical results than there is with a large number in which there is a sacrifice of tone quality and a more perceptible faultiness in the intonation, a common failing in amateur organizations and of which the brass are offending members.

If, however, a large orchestra is insisted on, we advise at best starting with a small number to give some possible chance for it to obtain a foothold and perhaps escape the so common fate of these organizations in fading out of sight after an existence somewhat ephemeral.

The small sized combination that we have found the most satisfactory—a mixed band—standout for an amateur orchestra which, under a good conductor holding out a good work and drill is patterned after the ones employed in our first class music centers—outside of the large symphony orchestras—playing a good class of music and capable of rendering with effect both an equal number of modern and modern compositions of the higher order.

In the formation of our ideal combination

we advise starting with four violinists, as a rule playing first, but where an important second part is required or an obligato violin part, one or two of these to take it as the effect requires. Particular care should be exercised in the selection of these four violinists, that they possess a good technique, tone and above all a perfect intonation in which too many are lacking. These violinists should be put through a preliminary course of drilling before attempting the regular orchestral work. Several points of importance are necessary for this, such as playing together, which is only possible by insisting on a uniform bowing and fingering. This drilling is so absolutely necessary, for although each player may be individually most excellent as a soloist, still when attempting to play with others the results may not be sufficiently unified to give the effect of one instrument; most we hear in the violins in our large symphony orchestras.

Our next instrument is a piano, which however, would be of value in many ways in the violin drills. As for the pianist, we prefer one who is capable of conducting the ensemble, thus emulating the composers of old who sat at the piano. The pianist must be a really good one, if we wish to make anything out of our orchestra; as, with our limited number, piano plays a very important and effective part. Hence, much should be expected of whoever undertakes to play the instrument; and much more than simply an ability to play the simple piano part, usually found in orchestral music and which are as a rule most miserable to say the least. A knowledge of extemporé would be of great value to the pianist undertaking this work.

#### Adapting Accompaniment

He would be then able to adapt the accompaniment according to the effects required, at times playing a full piano solo arrangement, plain chords, reinforcing or doubling weak parts, or supplying those lacking in the ensemble.

Next in order, but no less in musical value, we advise the addition of a cello which in our estimation is an instrument which cannot be omitted from any orchestral combination aiming to acquire an artistic standing. Not can it be substituted by any other instrument, inasmuch as it is unique and inimitable in its tone quality. Hence, the ensemble that lacks it is most decidedly and musically incomplete.

To vary the monotony of tone quality of the strings, which when even at their best there is a sameness about them for which the ear craves a change, a clarinet should be the next instrument introduced together with or followed by a flute. With the addition of these instruments the orchestra will be well provided for in the melodic section, and we must now give our attention to strengthening the other portions of the orchestra.

For this purpose a reed organ—blown by the feet of the player—for the expression this desirable—should be the next addition to the orchestra. This instrument is a most valuable acquisition on account of its ability to play that group which in the body of tone which it gives, which in small sized orchestras are thin and weak especially in the middle parts which the reed organ most satisfactorily compensates. It is also useful for a substitute for part lacking, as well as for reinforcing and reinforcing parts when necessary. The reed organ is capable of a most delightful gradation of tone-volume, from the softest pianissimo to that of the loudest fortissimo effects. From the most pleasing effects from are obtainable in giving a soft but imperceptible background which is rather felt than heard. In short, in the hands of a good player who will treat it as a real musical instrument, the reed organ will prove a most valuable addition to any or-

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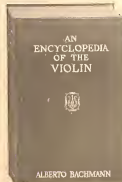
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## SUNDAY EVENING, February 7th

ORGAN	Moon Dawn .....	Friml
ANTHEM	(a) Come, O Thou Traveler	
	Unknown .....	Noble
	(b) Break Forth Into Joy .....	Baines
OFFERTORY	Thy That Trust in the Lord	
	(Solo A.) .....	Dortch
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ORGAN	Chanson Pastoral .....	Harris
ANTHEM	(a) Eternal Light .....	Bugs-Precis
	(b) Jesus Calls Us .....	Cummings
OFFERTORY	Lord Ever Merciful (Duet S.	
	and A.) .....	Kennedy
ORGAN	Marche Nuptiale .....	Faustler

## SUNDAY EVENING, February 14th

ORGAN	Meditation .....	Hoamer
ANTHEM	(a) Hark, Hark, My Soul .....	Howich
	(b) Love Divine .....	Storer
OFFERTORY	Is It For Me (Solo S.) .....	Stults
ORGAN	Processional March .....	Sentou-Clark

## SUNDAY MORNING, February 21st

ORGAN	Helmreich .....	Shelley
ANTHEM	(a) Thou Wilt Keep Him in Per-	
	fect Peace .....	Martinez
	(b) Blessed Art Thou .....	Fierce
OFFERTORY	If Any Little Word of Mine	
	(Solo A.) .....	Ambrase
ORGAN	Anniversary March .....	Pease

## SUNDAY EVENING, February 21st

ORGAN	Twilight Devotion .....	Pease
ANTHEM	(a) O Lord of Heaven and	
	Earth .....	Marks
	(b) To Thee, O Precious	
	Saviour .....	Roberts
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ORGAN	At Sunrise .....	Diggle
ANTHEM	(a) It Is a Good Thing to Give	
	Thanks .....	Kinder
	(b) A Hymn of Trust .....	Hansen
ORGAN	Spirit Divine (Duet S. and T.) .....	Beach
ANTHEM	Postlude in A .....	Galbraith

## SUNDAY EVENING, February 28th

ORGAN	At Even Time .....	Geibel
ANTHEM	(a) Be Thou Our All in All	
	My Father's Comfort .....	Culver
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## Hints on Organizing a Musical Club

By Harold S. Macomber

In organizing, not only a musical club, but any club, the thing of paramount importance is that it shall have a definite and judicious purpose or object. In fact, all clubs of particular note, and especially those which endure long, have always had some precise and lofty object. In connection with this object, a club should have a practical code of laws, or rules and regulations, to which all candidates for membership (and all members) should conform, or (failing to conform) be subject to removal from the organization.

All this presupposes that each one of those who are planning on organizing the club shall be genuinely interested in the proposition and its ideal. A musical club can have a variety of lofty purposes. For example, it may seek to make "classical" music "popular" (that is, liked and understood by the majority); it may plan to present regular recitals by the greatest artists, at prices suitable for all; it may seek to develop the creative genius in artistic individuals, or to develop the interpretative talents in such individuals, to foster an artistic degree; it may seek to "keep the cause of the best music in the home. Surely, the ideals for a music club are practically unlimited; and any group of interested people seeking to organize one should find it easy to formulate a lofty ideal or objective. Without such an objective, the club will have been formed in vain.

The music club must have also a definite plan of organization. Officers should be elected once or twice yearly, or just as often as the club members decide after a fair vote. There should be regular business meetings for the whole membership

(not just for the officers), during which all business should be conducted on a parliamentary basis. The matter of dues and fees should be satisfactorily taken care of during business meetings. It is enough to say on this point that economy is highly desirable, but never to the point of "light-waddiness"; there is a "happy medium"—a narrow channel—between the successful club must follow and avoid striking the rocks close by on either side. Anyway, if the club is good and proves its merits to the public, that public will always be glad to assist it through difficulties, financial or otherwise.

Business meetings, however, should be separate from the club's regular meetings. During regular meetings a study plan, or something of a musical educational nature, should be pursued, such being predetermined by the club. To keep up general interest and enthusiasm concerts should be given quite regularly by such prominent artists as are accessible for the occasions. It might be strongly suggested here, however, that when well-known artists are not obtainable, the concerts be given publicly by a member (or members) of the club (each member should at all times be ready and willing to donate his or her talents to the good purposes of the club). The fact is that in any musical club theory should not overshadow practice; creative artistic attention should not eclipse interpretative artistic attention; and, moreover, it will be—safest to preserve and perfect balance in the organization and maintenance of the music club, as in all things.

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### By John M. Williams

For the older beginner it is best to use an instruction book prepared for the purpose. The material used for young people is often entirely unsuitable for more mature minds, yet in both cases, the subject matter is in the simplest, plainest and most practical manner. Mr. Williams has adapted this book of work and he has made a book which should prove wonderfully successful with older students and with adults. His explanation of technical points in his selection of material is admirably adapted to the purpose throughout. This book will be ready very soon.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

## A Little of Everything

### For Everyday

#### Technical Exercises for the Piano

#### By Gilmore Ward Bryant

This work is now on the market, but the special introductory offer will be continued during the current months. The daily studies as exemplified in this book are divided into seventeen sections, but these sections are to be played as one continuous number. They are printed out in seven keys, but they are intended to be studied in the other keys. They might be taken up in the third grade, but they will prove of especial advantage to fourth grade players and will be of use to students of all grades. The exercises and technical figures are employed. The idea is a novel one, but it has been used with excellent results by the author and many others.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

## Simple Studies for Violin

### (Second Violin in Score)

#### By Charles Dancla, Op. 68

The name of Dancla has long been a familiar one in the realm of violin literature. We are well known alike for his studies and teaching pieces. We have in preparation the studies by Dancla, Op. 68. These are written with a second violin part in score. These studies are very good for general technique work through the first five positions. They can be used with either method and the fact that they have a second violin part makes them valuable for class or ensemble work.

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## Easy Studies in Early Grades for the Piano

### By Mathilde Bilbro

Without doubt this will prove to be one of Miss Bilbro's best elementary works. If consists of fifty short studies, in which attention is given to all the necessary things in elementary studies. Mechanism, touch, rhythm, dynamics and tone production are all exemplified in an attractive and interesting manner. These studies may be taken up in the early second grade.

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## New Overture Album to be Published for Piano Solo and Piano Duet

These volumes are now on the press and will be out very soon. The contents will be the same in both volumes, it is as follows: *Light Concerto*, *Supper*, *Festive*, *Leitner*, *I Was Alone*, *Adagio*, *Mourning*, *Love*, *March*, *Wagoner*, *Caprice*, *Kaiser-Blas*, *Pique Dance*, *Supper*, *Orpheus*,

## Standard Second-Grade Recreation for the Piano

### For the Piano

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## Nearly A Honey-moon—Musical Play

### By Jessica Moore and Geo. L. Spaulding

The scenes are rural in character and the plot introduces many interesting situations. This will be a grateful offering for American Legion, Dramatic Clubs and Churches. The special introductory price in advance of publication is 30 cents a copy, postpaid.

## Let's Have a Real Old-Fashioned Christmas

BRIGHT shop windows, street corners gaily with fragrant evergreens, little boys on their best behavior, busy people running everywhere with interesting bundles, little girls painting lampshades, everybody humming carols, mother making mince meat, father exercising his wallet, grandma knitting sweaters, Santa Claus peeping up in the garret window in marvelous disguise, bells ringing, unlimited surprise, the bells—the wonderful bells—*hark!*—it's Christmas!

CHRISTMAS is the busiest time of the year for us because so many people have come to know that musical gifts are possible, they keep the home and the heart musical for months and years.

LET US WISH EVERY ETUDE READER  
AND EVERY ONE OF THE EVER GROWING  
CIRCLE OF FRIENDS THAT COME  
TO US EACH YEAR

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## Second Year Study Book for the Piano

### By A. Sartorio

This is a worth-while book of studies in tone and mechanism that may be taken up just as soon as the student has finished his work of the second grade. Mr. Sartorio has been very happy always in the production of such acts of studies and this one is his best. Students always like studies of this type on account of their melodious interest, which makes them pleasant to practice.

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## Album of Octave Playing

There is a very steady demand for collections of pieces and study pieces adapted to special technical purposes. In the series of volumes that we have now in the making, *Scales*, *Trills* and *Arpeggios* have already appeared. All three volumes have had flattering success. *Octaves* will be ready very soon. All three volumes are of intermediate grade, beginning in the early third grade and progressing into the fourth grade. All of the numbers have immense value.

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## Bach Album

### By Sara Heim

Music has two sides: The purely melodic, which appeals chiefly to the senses, and the polyphonic, which appeals more to the intellect. It is possible, of course, to combine these two features. Since polyphony has most to do with the structural side of music it is of the utmost importance that it be presented to the student in the earliest possible date. This is the reason for such a volume as the *Bach*

*Album*, which we are about to add to the *Presser Collection*. This is one of the Standard works and our new edition has been prepared with especial care. It is a real introduction to polyphony. It may be taken up late in the second grade or early in the third grade.

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## How to Succeed in Singing

### By A. Buzzi-Peccia

Wherever there are singers the name of Buzzi-Peccia is known and esteemed. He is the composer of some wonderfully successful songs, he is a splendid vocal teacher and he knows well how to write about his art. His new book on singing represents the results of years and years of practical experience both in Europe and America. Every student of singing should possess this remarkable book. It is now on the press.

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## Suite, Op. 15. for Two Pianos, Four Hands

### By A. Arensky

This number has become one of the most popular of all works written originally for two players at two pianos. It is in the genre of many of the best standard two players equally important. Although it is intended for advanced players, it is not too difficult to be used by good and earnest students. It is a delightful recital number. Our new edition is now nearly ready.

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## Etudes For The Violin

### By Hans Sitt, Op. 32, Book 1

The *Presser Collection*, having been enriched during the past few years by the addition of many of the best standard violin studies, it is but meet that these should be included. It is intended for advanced players. It is but meet that these should be included. They are frequently regular violin school and may have nothing to be desired and may now be offered at the special advance of publication price, 40 cents a copy, postpaid.

## Preparation Trill Studies for the Violin Beginner

### Op. 7, Part 1

#### By Otakar Sevcik

The violin studies of Otakar Sevcik are among the most frequently used by teachers of the present day. His *Violin Collection*, *School of Bowing Technique*, *Op. 2, Part 1*, and *School of Bowing Technique*, *Op. 2, Part 2*, are in great demand. Our excellent one of the *Trill Studies* will be an asset of Otto Meyer, Sevcik's personal representative in this country and a recognized authority on the master's works, to price in advance of publication is 30 cents the last month that this work will be offered at this price, an early placing of your order is advisable.

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# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST



## Junior Clubs

### DEAR JUNIOR ETUDE:

This summer the girls in our neighborhood thought it would be nice to organize a Junior Club, and I am writing to tell you about it. We formed our club with the idea of meeting in each other's houses. Our motto is "Onward and Upward in the study of Music."

We also have six articles or rules which are as follows:

1. The name of this club shall be the "String Quintette Music Club."
2. The Object of this club shall be "Onward and Upward in the Study of Music."
3. The officers shall be a President, Vice-President, Secretary and Assistant Secretary.
4. Active members shall perform the duties assigned to them, take part on the programs when asked, and shall vote and hold office.
5. The qualifications of members shall be that they must be able to play on some instrument.
6. Meetings shall be held every two weeks, at the homes of members in alphabetical order.

From your friend,  
Marcella Vincent (Age 12)  
Secretary,  
Indiana.

N. B. This seems like a very earnest group of friends who have organized themselves into a club and sent the rules to the JUNIOR ETUDE. The rules are very good, too, and could be taken as a model for other clubs, changing just certain things to suit each club.

What other club will send such an account, or tell about its meetings?

You know, the JUNIOR ETUDE is always glad to hear about Junior Clubs, and, of course, it is not necessary at all to be a subscriber to belong to or to organize such clubs.

Go ahead and start one. (And, if your club is interested in joining the National Federation of Music Clubs, Junior Division, send us a stamped envelope for particulars.)

If some of the club secretaries would send in news and accounts of their meetings, we could have a regular "Club Corner" which would be just as interesting as the "Letter Box" is.

## Rests

By Mrs. Ray Huston

"Half and whole Rests bother me, They're always getting mixed, you see; So spoh a little Miss me day— And I explained it just this way: The Half Rest 'thinks' he's big, you know,

Sits 'out' the fence quite proudly so; And Whole Rest, in his modest way, Sits 'underneath' the living day!"

## Celeste's Christmas Presents

By Rent Idella Carver

It was the night before Christmas and Celeste had been sound asleep for several hours. She thought that she heard a noise and the next moment there stood jolly St. Nicholas himself. He lifted the heavy pack from his back and very carefully set it down. Celeste's Christmas stocking hung near by.

Santa Claus took a huge book from his pocket, looked at the index and began to turn the leaves rapidly. Suddenly he stopped and chuckled. "I remember now. Such a lot of lovely gifts and such good wishes, that I am to give to Celeste."

He began reading the pink-tinted note. Dearest Niece: Here in Paris I found these exquisite costumes which I thought would be just the things for recital. What will you play at the Spring Recital?

With lots of love,

Aunt Josephine.

Santa Claus said, "The residents of musicville gave me strict orders to bring these presents to Celeste. This box contains a pair of magic earrings, which are warranted to give to the possessor an acute sense of hearing, enabling her to detect the slightest mistake in the rendition of music. Also, this pair of earrings will grant to the owner the ability to tell what the music sounds like by just looking at the printed page. This is only presented to the talented ones who have worked faithfully for years in the ear-training classes."

"Celeste won't send this battle of instrument, which will cure certain arm and



wrist stiffness, if the directions are carefully followed. Dosage: Ten times daily until cured; then continue three times daily. Caution: Do not miss a dose and do not stiffen or tense the muscles."

"Ho! Ho! Queen Melody has sent the gift of gifts. She has bequeathed to Celeste a charm which will enable her to retain in her fingers, head and heart every beautiful melody. As long as she is studios with her music the charm will stay with her.

King Harmony has endowed Celeste with the power to grasp and hold in mind all chord progressions. Should she fail to use this power it will be taken away from her. Queen Melody and King Harmony and Master Composition unite their forces and deliver the subject matter in the form of an inspiration—a new composition or piece of music. I wouldn't mind getting all that myself," Santa declared.

Santa gave a deep chuckle as he examined the next gift. "I wonder what Celeste will think of this pair of stylish spectacles which Sight Reading was so particular about. Of all the cranky customers she was the worst! But, think goodness, she finally got a pair that pleased her. She eyes under the firm guarantee them to enlarge the music, catch a phrase at a time and interpret the meaning at one



glance. Rhythm bade me bring a generous portion of the rhythmic sense, which we all know casts a spell of enchantment over the world," beamed Santa softly.

"A gold ring set with Celeste's birthstone! A perfect gem! The family of Finger Exercises wished to give her this as a token of their esteem, because she is a sensible girl and never practices with her hands and arms loaded down with jewelry, it is unnecessary to remind her not to wear them while practicing." Santa was thinking about him.

From his pack he drew many other things: gifts from the many Santa brothers and sisters; from Arpeggios; Sight Singing and Miss Soprano; from Memory (a priceless heirloom); from the Violoncello of Musicville; from Accidentals; from Dicks; from Music Teachers; and from Thumb Exercises. Opening an envelope jolly St. Nicholas read:

My dear Niece:

I have renewed the magazines that you take such pleasure in. Your old favorite, THE ETUDE, will of course be among them. Christmas Greetings from Uncle Warren.

There was a magic tale from the Fairy of Hoops, Theory Book and History of Music. Santa picked up a card and commenced reading in a low voice:

Dear daughter Celeste:

Because you are fulfilling our cherished hopes of having another musician in the

family; and because you are cultivating the talent you inherited, we felt that it would be very appropriate to give you a piano for your very own.

With great love,

Father and Mother.  
When Celeste heard Santa Claus read this, she almost jumped out of bed and



shouted, "Oh, it can't be true. I'm dreaming. But what a perfectly wonderful dream," she whispered to herself.

"Well, I must be going. Merry Christmas to you and yours," shouted Santa Claus as he vanished.

Celeste opened her eyes. "It's true and it's Christmas morning," she cried as she bounded over the rug.

Start any different way square and move only in straight lines, horizontal, perpendicular or diagonal. What composers can you find?

OSM HARENT  
NHO V R A T I Z  
EK C U L G E P S  
DE L A Y I S O I  
Y S S U B E D H L  
A W A G N E R C E  
H U G O U N O J A  
R E B E W G E S I  
T E N E S S A M O

## Answer to September Puzzle

1. Beethoven; 2. No. 3; 3. Beethoven; 4. Beethoven; 5. No. 1; 6. No. 1; 7. No. 1; 8. No. 1; 9. No. 1; 10. No.

## Prize Winners for September Puzzle

Robert Rogers (Age 12), Wisconsin  
Robert Rogers (Age 13), California  
John A. Montgomery (Age 14), Missouri

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it

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